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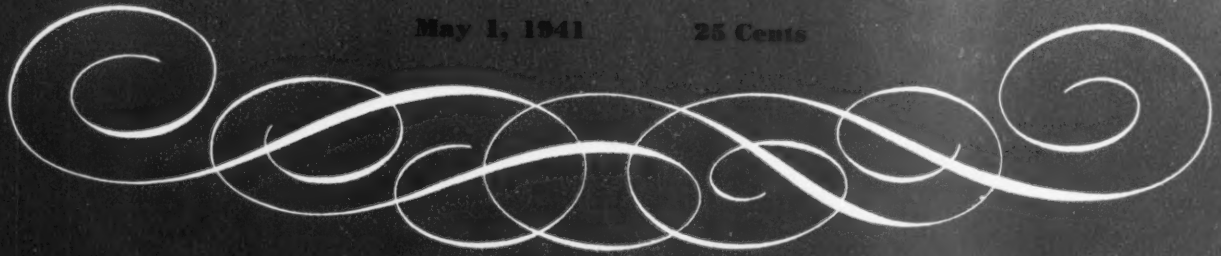
THE Art Digest

MAY 5 1941



Lady Elizabeth Longueville, Laurence Page 8

May 1, 1941 25 Cents



THE NEWS AND OPINION OF THE ART WORLD

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Vacation Amid Art

FAST approaching is the time when many of us start thinking about summer and its beckoning invitation to emerge from the routine of living to do those personal things we have so long shelved. What better way is there to spend those precious days than learning about art?

Dotting the map of the United States, from the breeze-swept shores of New England to the beautiful coastline of California, are scattered summer art colonies and schools. These schools are directed by artists fully equipped to supply the necessary training, whether the student be a serious professional, gifted amateur, teacher or interested layman. The cloth is cut to fit the pattern; schedules and rates are gauged to each individual's requirements. Supplementing the class rooms, there are adequate facilities for all types of summer sport. But perhaps the strongest inducement of the summer art school is the opportunity given to meet, work and talk with others who share your interests. It is from this that the layman, interested enough in art to become a collector, will derive his greatest benefit.

Of special note is the fact that a vacation spent in a summer art school will probably cost you less than a similar period any other place—including the tuition.

Is Dali Crazy?

SALVADOR DALI, the "mad" Spaniard, is back on 57th Street to bedevil our sane and weary citizens with the customary question: Is he crazy or just a good businessman? To me the question is entirely academic, for to be a good businessman today one must be at least on the fringe. How else explain the desire to be a businessman at all? I'm inclined to take Dali's word for it—"Me not crazy, me paint."

Anyway, aside from the publicity, there doesn't appear to be any convincing proof that the Dali cranium has sprung a leak. He paints a Steinway descending from the heavens via a parachute, and a businessman like Harry Bull of *Town and Country* buys it. He mutilates a once comely young lady, drapes her over a tree, murmurs Daddy Long Legs to the shredded femininity, and people flock to buy his preposterous catalogue at 50 cents a throw. John Ringling North, businessman, is doing pretty much the same thing advertising the mating of two under-age gorillas.

The secret of Dali is, of course, his incongruous juxtaposition of conventional objects. A horse and a telephone are, in themselves, not especially exciting. But when that horse nonchalantly picks up the telephone, then things start happening to the spectator's chromosomes. Were it not for his fevered imagination and his unpredictable subject matter, Dali would be just another skilled painter, happily blessed with exquisite draftsmanship and a beautiful miniature-like technique. There is no doubt the man can draw and paint. Dozens with like ability are on WPA.

All things are relative. And much of the difficulty lies in our arbitrary selection of words to describe physical properties. They tell you up is up and you accept their word for it. But just suppose up were down? Longfellow long ago explained why you turn the outside fur side inside, why you

turn the inside skin side outside, why you turn 'em inside outside. Maybe when our generation is run through the cleaners, our children will find that Dali best, among all the artists, expressed us and our times. Surely he is as much in time with today as tomorrow's headline.

Is Dali crazy? It's only that the odds are against him—there are more like us than like him.

That Summer Hiatus

IT HAS BEEN an odd season, almost a season in reverse with most of the thrills and excitement packed into the months since the turn of the year. With May supposed to mark the ending of major activity, the tempo has actually accelerated; new exhibitions are being planned, sales announced and some of the dealers speak of changing their usual summer plans. It may be that we are in for one of those old time summers, before there was an official art season and people were expected to forget art while touring Europe, waiting with mounting excitement for someone early in October to proclaim: "This is the art season; now you may buy art."

The "season," from October to May inclusive, is pretty much of an artificial arrangement arrived at from the rather flimsy premise that all people who can afford to buy art leave the city when the mercury mounts. Then it is that the art dealer habitually folds his tent and quietly steals away, sometimes to vacation but more often to worry about next year's rent.

But this year something is happening, probably because of international conditions. October and November were terrible months on the art mart; December, due to surprising holiday trade, showed a decided improvement; then January and February, usually peak months, brought a discouraging drop. However, March and early April produced such an upward turn that some veteran dealers have started to hint that the season that is supposed to be ending is just starting, and that the summer will be far from dull.

I have often wondered why London's "season" used to start when ours was waning.

New York State Biennial

THE continued growth of regional art activity is the most hopeful sign in contemporary American art today—"activity," in this sense meaning the decentralization of American thought, work and inspiration away from culturally congested areas, and not the narrow definition of "regionalism" placed on it by the internationally minded. And in the full sweep of this healthy tide is an exhibition which will open on May 5 at the alert Syracuse Museum, New York's first state-wide art exhibition.

The exhibition, of which Frances K. Cook is chairman, is a timely and practical gesture, definitely needed by the artists and art lovers of New York State (as distinguished from the exhibition-surfeited metropolitan area). The response on the part of the artists has been more enthusiastic than first expected; at this writing nearly 900 have submitted work to a jury that will comprise A. Conger Goodyear, John Marin and Judson Smith.

As a means of encouraging wider private ownership of good art, 16 privately financed purchase prizes, worth \$3,300, will be awarded. In exchange for his donation, each donor will receive a prize-winning painting. This is an intelligent plan to get more art into more homes.

Aside from offering New York State artists an opportunity to attain wider recognition, this biennial display is particularly encouraging because of the stimulus it will give the younger artists who, in the natural course of events, will be the headliners of tomorrow. Fifty-seventh Street is comparable to a baseball team, in that it must have constant transfusions of new blood to retain its vitality.

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THE READERS COMMENT

Beware of Nellie

SIR: The old saying that "it is better to be damned than to be ignored" holds as true I am sure with critics as with dogs and painters. And so I write you, being genuinely concerned lest your wee spot of ego (which you want us to believe is non-existent) be deprived of its small thrill.

In your review of Raphael Soyer's work in the April 1 number of the ART DIGEST (page 17), you libellously refer to my face as complacent and state that it reflects the self-esteem of my boss, Philip Evergood. He says to tell you that I am neither complacent, conceited nor any whit a braggart, but that if I could meet you in the flesh you would be sure to sense my character, agility and determination.

—NELLIE BROWN (Philip Evergood's Bulldog), Kalamazoo.

A Protest Against Fees

SIR: I wish to register a protest against the prevailing custom of calling for entry fees by exhibitions throughout the country. To me, it is taking unfair advantage of a special group of people who are in a singularly precarious economic position. Many of our finer and larger shows require no entry fees, and some also provide part-way transportation. Because I am against the principle of the thing, I decided several months ago to send to no shows requiring entry fees. I do not know the attitude of other artists on this problem, but I am sure it is a problem to most of us.

It seems to me that most artists, including myself, are in a bad enough way without having to pay to get our work before the public. I wish something could be done about it.

—GEORGE COLE, Resident Artist,
Russell Sage College.

Because of Growing Disgust

SIR: I stopped taking the ART DIGEST, not through any fault of the magazine, but because of a growing disgust on my part with the grotesque horrid-looking things that so-called artists produce and are praised for today. It has discouraged me in my own painting also, so that I have practically given it up. What is the use in striving for an ideal of loveliness which is obscured under a cloud of leering obscenity and vague wanderings into sub-conscious releases of nothingness? Good drawing is sneered at by all but a few. The rest are busy "expressing themselves."

—BETTY LITTLE,
Green Bay, Wisc.

Resents Half-Hearted Tributes

SIR: In visiting two of the most important current exhibitions in New York and Philadelphia, I was unfavorably impressed by the lack of attention given to memorial groups and pictures. In one exhibition the wall was so crowded that the palms had been almost concealed behind the pictures. If familiarity with death by war and accident, and our crowded lives, have made it impossible to find time for a dignified tribute, would it not be better to give up the custom of memorial groups and pictures entirely and "Let the dead bury their dead?"

—E. W. PERKINS,
Boston, Mass.

Helen Boswell: Business Manager, Joseph Luyber: Circulation Manager, Esther Jethro.

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Cormarants: JANE WASEY



Olive and Alan: RUTH LEWIS

Society of Independent Artists Stages Silver Jubilee Exhibition

THE Society of Independent Artists, born during the first days of America's entrance into the last war 25 years ago, is celebrating its Silver Jubilee during the greatest war crisis the modern world has known. Art goes on, despite horror and havoc, and the Independents, rich in tradition, have gone on lifting artists from obscurity and bringing their work before the public, the museums, the dealers—and those most important judges, fellow artists.

Prior to the birth of the Society, art had been a comparatively simple affair, but the Armory Show of 1913 brought repercussions. American art has never been the same. This history-making exhibition inspired artists to strike out in all directions, to set new values on art. Then in 1916, as today, artists began fleeing war-torn Europe, bringing with them the art principles of the French Independents. America, still accustomed to the white birch and dappled stream school of art, hesitated before accepting the new movement.

Various Americans and Frenchmen, impressed with the work of Cézanne, Van Gogh and Matisse, encouraged new-found comrades to sponsor a no-jury, no-prize exhibition. Names, part of the vertebrae of American art, gradually found the light of recognition. The list of artists whose work was spotted and given subsequent praise includes many of today's leaders.

In recent years, however, the serious

principles of the organization have been covered over with circus tricks and the lurid art of truck drivers and waitresses. It is only in this Jubilee Show, the best that has been held, that one realizes how serious and important the Independents are and can be. To be sure the Sunday painters do carry on and the American Fine Arts Building on New York's 57th Street is cut off in partitions and crowded into sections to hold the 800 works, but the exhibition (until May 7) is a stimulating affair with good pieces scattered among the garish personal gems.

At least it's different, for where else would you see capable works vying with chromo fabulosities, mad-eyed portraits and Gainsborough figure creations. And where else could you get Noah's Ark by Lena Hotchkiss O'Hara called *Weather Report, Storm* for \$50

and the Beulah Land creation *After the Storm* for an additional \$50.

All year round critics must see what other serious artists are trying to do, while the "others" in this case are miners, doctors, lawyers and housewives, and what they are trying to do furnishes the critic with a few lighter moments. The horror-mongers of war, pestilence and big business are strangely missing, and in their place are comments of fantasy and whimsy. *Flight of Venus* by E. Brygider is a nude descending over Central Park in a parachute; *I'll Divorce You If You Don't Wash the Dishes* is Gina Plunguian's conception of domestic tranquillity. Portraits of famous people include Beethoven, Mahatma Ghandi, Gypsy Rose Lee and Abraham Lincoln. Most contented couple is the smiling love-through-fire pair, the Duke and Duchess of Windsor. And don't miss Peter Reilly's *Farmer's Daughter* (No. 557).

Mostly because you can't fool around with stone and plaster, the sculpture section remains more professional than the painting group, and as in years past offers many worthy examples. Among these are the web-footed friends *Cormarants* by Jane Wasey, Sally Ryan's *Young Pugilist*, George H. Snowden's *Phenomenon*, William J. Sewell's licorice black figures in the group *Epic of Human Life*, Barbara Kaufman's *Women*, Wheelock's plaster of *Walt Whitman* and Maldarelli's heroic *Rivals*.

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March Wind: REGINALD MARSH

Marsh Presents the Daughters of Manhattan

REGINALD MARSH's girls really enjoy life. They work hard and they play hard. And in Marsh's current show of oils and watercolors at the Rehn Galleries, New York, until May 10, they may be seen romping on the beach, swinging their husky legs over a tricky merry-go-round and dodging their giddy away across the street in front of a Mack Truck. Marsh calls this number *Dead Man's Curve*.

Unlike Raphael Soyer who paints these same working girls tired out and half-dressed, Marsh loves them at their best, toggled out in 14th Street finery and hell-bent for a good time. They charge down the street in droves to a movie house or on to Coney Island to meet the current boy friend. In their short foxine or skunkine jackets, swinging skirts and run-over high-heeled slippers, they stand to become as popular

as the cartoonist Wortman's city-bred girls in Metropolitan Movies. If Jerome Myers, as seen at the Whitney Museum, possessed an affectionate sympathy for the tenement dwellers of New York's East Side, Marsh has a like feeling for the healthy, happy daughters of the East Side's second generation. And they are happy, although Marsh may not realize it.

Better known for his many figured and more meticulously treated temperas, Marsh is branching off into a new technique, as observed in his broadly painted oils. Always a swift and sure draftsman, he is painting with more vigor, simpler compositions and broader areas, but in a few scenes, especially *Coney Island Beach No. 3*, one sees cross-hatching of shadows after the manner of John Sloan's later and disturbing technique.

I.B.M. Art Collection Goes to South America

CERTAINLY one of the best travelled collections in the country is that assembled by Thomas J. Watson, president of the International Business Machines Corporation, which, after showing at both world's fairs, was circuited to museums throughout North America. Ninety-three of these paintings and more than 150 prints, representing artists from every nation in the Western Hemisphere, are currently on exhibition at the Grand Central Galleries in New York, prior to their departure this month for a series of invitation appearances at important museums in South America. In the New York preview the South American paintings more than hold their own.

The paintings, which leave the United States May 9, will go on exhibition during June at the National Museum in Rio de Janeiro, Brazil, at the invitation of Director Oswaldo Texeira. Concurrently, the prints will be exhibited at the

Salon Municipal in Montevideo, Uruguay, invited there by Sr. Domingo L. Bazzurro, of the Circle of Fine Arts.

This extended invitation tour, an integral phase of Mr. Watson's program of using art as a liaison not only between business and culture but also as a commercial and cultural link between nations, is extraordinarily timely, meshing tightly with other current U. S. efforts at wooing the respect and friendship of South America.

Salisbury Mural Installed

A large 8 by 14 foot mural panel depicting agricultural workers has just been installed in the Harrington, Del., Post Office. Painted by Eve Salisbury of New York, the decoration was a commission from the Section of Fine Arts. Miss Salisbury used a casein emulsion on canvas prepared with a silica ground, the resulting surface quality approximating that of fresco.

Ambassadorial Art

IN A SURPRISE EXHIBITION that burst suddenly upon the New York art horizon, the Metropolitan Museum was host, from April 19 to the 27th, to a comprehensive, 267-exhibit show of American art. Expanded later to 300 exhibits, the collection has already been divided into three shows of 100 examples each, all of them now on their way South to serve as cultural ambassadors from the United States to the American Republics.

One group opens in Mexico City on June 4, another in Buenos Aires later in June and the third in Bogota, Colombia, on June 20. From these starting points, the shows will be seen in the principal cities of Central and South America. In return, exhibitions of Latin American art will be sent on tour through the United States.

This exchange of Western Hemisphere art is being arranged through the office of Nelson A. Rockefeller, Coördinator of Commercial and Cultural Relations between the American Republics, with the co-operation of five New York museums: the Metropolitan, the Brooklyn, the Whitney, the Modern and the American Museum of Natural History. Selections were made by John I. H. Baur, Lloyd Goodrich, Hermann Williams, Jr., and Dorothy Miller. The three exhibitions are under the direction of Helen Appleton Read; they will follow itineraries mapped out last year by Dr. Grace L. McCann Morley.

The show, comprising oils and watercolors from museum and private collections, was rated as a "must" by metropolitan critics. "The collection," wrote Carlyle Burrows in the *Herald Tribune*, "is easily one of the most comprehensive and imposing that has been assembled here in illustration of American contemporary art. . . . Conservatives are represented, as well as artists of other types, and it is interesting to find among the former several realists, such as Henri, Bellows, Glackens and others who are generally credited with being the forerunners of the present American school."

"Thus, for the first time on this scale will our neighbors to the South have opportunities to see not only the dramatic vigor of Bellows in his *Dempsey and Firpo*; the regionalism of Thomas Benton, the romanticism of Jon Corbino, the realism of Gifford Beal, Reginald Marsh, Eugene Speicher and others, but the qualities which make up the quite different contemporary expression of John Kane, Max Weber, Yasuo Kuniyoshi, Stuart Davis and Peter Blume, among others."

Burrows listed as "outstanding," Gifford Beal's *The Spotlight*, William Glackens' *The Drive in Central Park*, Alexander Brook's *The Sentinels*, Robert Henri's *Storm Tide*, Isabel Bishop's *Two Girls*, Niles Spencer's *The Green Table* and Frank Mechau's *Dangers of the Mail*.

"There never was a more exciting and satisfying exhibition of contemporary American painting at the Metropolitan," wrote Emily Genauer in the *World-Telegram*. After referring to omissions of important artists, she concluded that even considering these it was "a grand show."

The Critics and Dali

THE NEW YORK CRITICS, confronted with another chamber of horrors by Salvador Dali, took the latest Julien Levy exhibition pretty much in their individual strides. Most of them commented on Dali's sanity, praised his technique and refused to be overwhelmed by his publicity.

Edward Alden Jewell of the *Times*: "It all adds up to the same thing—whether hunks of bread fall in love with one another or the soft self portrait is served with grilled bacon. What Dali paints seems, in 1941, about as sempervirid as the Gibson Girl. Let psychiatrists rally to the rescue—for unless it can yield fresher news than this, the very subconscious must be held doomed. No, Señor Dali. It takes more nowadays than a marsupial centaur, or a whole family of marsupial centaurs, to galvanize the response of any save those, perhaps, who swoon upon the moony fringes of nostalgic disillusion.

"And a pity it must be deemed, since Salvador Dali—rehashing stale surrealist arcana or scrabbling excerpts from his private life—can paint with a cunning that is unsurpassed in all the realm of art. As a craftsman he is superb. As for what he creates with that magic brush of his—to adapt Jacinto's phrase, it is 'finished, finished, finished, a thousand times finished,' in the sense that signifies surfeit and speaks metempsychosis."

Henry McBride of the *Sun*: "If you hate psycho-analysis in art you will have a lovely time hating these pictures. If you love psycho-analysis you will have a gorgeous time loving them. So a good time will be had by all. What is the object of art? To instruct? To chastise? The one thing positively we know art mustn't do is—to weary. Salvador Dali doesn't weary any one."

Emily Genauer of the *World-Telegram*: "This Dali, as some think, may be crazy, but if so, he's crazy—to borrow a picturesque phrase from the Broadway boys—like a fox. His 'madness' gets him an enormous amount of publicity. Even the critics fall for it. But he gets away with it only because his 'madness' is matched by his skill. This man is an incredible craftsman. There isn't another painter either side of the ocean who surpasses him in perfection of drawing."

Margaret Breunig of the *Journal American*: "Dali continues to be a fecund inventor of baffling titles and paranoic symbolism which is designed to have a disturbing effect on the beholder in its violent juxtaposition of realism and imagination."

Sculptors in Outdoor Show

The progressive and active Sculptors Guild is, during May, holding its third annual outdoor show in New York. The Guild's first two outdoor shows, held on a vacant lot on Park Avenue, were extremely successful, but as a professional tennis court now occupies that space, the sculptors have moved their 1941 presentation to Greenwich Village. Included are 100 exhibits in all media by 65 sculptors. The show will be reviewed in the next issue of the *Digest*.

May 1, 1941



Visage of War: SALVADOR DALI

Glubbel! Glubbel! Who's a Mental Cripple?

THAT NOISE you heard was Salvador Dali letting loose his 1941 bag of nightmare bats on New York's 57th Street (at the Julien Levy Gallery). Besides nineteen Virginia-bred horrors, created in a snug winter retreat in the Old Dominion, there is a belfry in the next room where a few more bats flutter around. This personal mention department contains documents and objects from the private life of Dali, all of them props which pertain to the autobiography, *The Secret Life of Salvador Dali*, to be published in September at \$5 the copy.

Each year this paranoic virtuoso is haunted by something new. The public was just getting reasonably accustomed to his mystic shorelines, crutches and drawers of flesh when suave Dali pulls another black magic rabbit from out his horrendous hat. This year there are large round holes in horses and humans from which are pulled by gnarled arms billiard ball formations, consisting of heads, breasts and buttocks—something like finding snake eggs in a hollow tree. Then there are the startling suggestions that Dali knows all about his prenatal life.

Bogey piece No. 1 is *Visage of War* with skulls in eye sockets and other skulls in those skull sockets, etc., designed to show the infinitude of war. Heading the nightmare list is *Daddy Long Legs of the Evening—Hope!* (including a young lady cut into strips and draped over a tree, a soft aeroplane vomited by a cannon, ants, and an angel who weeps). Arousing considerable comment is Dali's *Soft Self-Portrait with Grilled Bacon*, a nebulous creation held up by crutches. Among other pictures there are a group of women imitating the gestures of a schooner, two pieces of bread (the kind they serve with Italian dinners) expressing the sentiment of love and a *Piano Descending by Parachute* (now owned by Harry

Bull of Town and Country, according to Henry McBride).

Dali continues to reveal his personal talent as an artist and technician, as in the intensely sensitive drawing of his wife, Gala, and the study of battered old shoes and a flesh-and-blood foot in *Original Sin*. In previous exhibitions Dali excelled in exquisite workmanship and fertile imagination, and in this show he beats all past records.

In an interview with Felipe Jacinto (some suspect a pseudonym for Julien Levy) during which Dali gently choked over Armagnac while his wife sat nearby covered with flies cut from all sorts of precious stones, the artist explained his absorption in a new morphological era: "Behold my strategic position: the left flank of my imagination has just contacted the right flank of my realism, while the reserve of my technique is on the march and has promised to arrive on time." He further pointed out: "The two luckiest things that can happen to a contemporary painter are: first to be Spanish, and second to be named Dali. Both have happened to me."

After seeing the big-top display in the front galleries, one should wander into the side show, but don't do what this reviewer did. Be careful of those two spindling ten-foot sticks emerging from that female bust. They make an awful clatter when accidentally knocked from the lady's bosom. Also present is a cozy collection of photographs of Dali as a baby, Dali with Harpo Marx, Dali and a chair with legs long enough to reach the ceiling. I even saw a woman looking at Dali's old shoes with a lorgnette and heard a man talking to himself in the corridor.

The show is free, continues until May 20, and they will even let you, as H. Allen Smith of the *New York World-Telegram* put it, stand at the door, run your fingers over your lips, and go "Glubbel-glubbel-glubbel!"



Reverie: EMLLEN ETTING. Collection of Henry McIlhenny

Etting Shows Latest Work in Philadelphia

EMLLEN ETTING, prominent young Philadelphia artist, is, until May 11, showing 24 of his latest canvases at the Art Alliance in his native city. The exhibits, strong in color and marked by skilled, faintly stylized drawing, reveal Etting's increasing maturity, his added command of medium.

Often a daring composer, Etting in *Encounter* balances a sensitively painted

head with a segment of a close-up profile, and in *Reverie* he slants a figure almost along a diagonal. The latter work, picturing a seated dancer who is lost in dream, was purchased from the show by Henry P. McIlhenny, a staff member of the Philadelphia Museum who heretofore has collected only French moderns. *Sailors*, *Gloria* and the still life, *Gust of Wind*, are other canvases that mark off Etting advances.

The artist, wrote Dorothy Grafly in the *Record*, "sees American youth more or less in his own image. His men, whether garbed as hitch hikers on Western deserts, or as gobs in sailor suits, have a lean, blonde, tousled-hair, blue-eyed piquancy. . . . A peculiar questing mysticism in this interpretation of youth suggests a poetic, and occasionally dramatic flair . . . as in *Encounter*."

Miss Grafly liked also the humor in *Pick Up*. She summed up the Etting show as revealing "something peculiarly personal. Sensitive, often sardonic in his portraits, Etting is poignantly autobiographical in an emotional and psychological rather than in a story sense."

National Gallery a Hit

All indications are that the new National Gallery in Washington is an undoubted popular success. During the Gallery's first month it drew an attendance of 292,520 (or 9,436 daily). Counting opening night (March 17) the Gallery drew 301,342 by April 17.



EMLLEN ETTING (Photo Gloria Braggiotti)

Stotesbury Collection

IN ART as in literature one's impressions of a past era vary according to the recorder consulted. Eighteenth century England as seen through the shrewd eyes of Hogarth was brutally inelegant. But in the eyes of the artists who built England's great 18th century portrait tradition, it was a land of sophisticated aristocracy—gracious, charming, cultivated.

It is this latter England—or the people who made it so—that lives on in the portraits of the famous Edward T. Stotesbury Collection which, through May 10, are on view at the James St. L. O'Toole Galleries in New York. In 21 canvases the suave brushwork of Raeburn, Hoppner, Lawrence and Romney brings enduring reality to the personalities that, two centuries ago, sat for their portraits. It was, in truth, England's Golden Age of art.

The Stotesbury canvases, now on the market, were acquired by the noted collector through the firm of the late Lord Duveen. Coming originally from ancestral homes throughout England, most of these pictures have been included in important American museum loan exhibitions and many are described and reproduced in authoritative volumes on the lives and works of the painters concerned.

Headlining the six bright, fresh examples by Sir Thomas Lawrence is *Lady Elizabeth Conyngham* (see cover), in which flesh tones and delicate dress textures are set down with ease and authority. Although the subject is on the pretty side, emphasis is on character; the composition is dominated by the sitter, not by the elaborate harp and background which accent the design. Catalogued by Sir Walter Armstrong in his *Lawrence*, this famous canvas was shown at the Detroit Institute in 1926, the Pennsylvania Museum in 1932 and the New York Fair in 1939.

The two Raeburns in the collection are *Mrs. David Monypenny*, a sturdy performance, and *Mrs. Andrew Hay*, a fine characterization wrought of ineffably soft tones by the talented Scotchmen. There are four Hoppners in the group, *Mrs. Jordan*, the lively *Tambourine Girl* and two vivid studies of prominent Englishmen, *Samuel Brandram, Esq.*, and *Sir Humphrey Davy, Bart.* Among the nine Romneys, which dominate the collection numerically, are several deft portraits of children, notably *Master Day*, in which a poised little aristocrat lad looks out at the spectator, his attitude one of complete assurance. Strangely, there are no Gainsboroughs.

In the catalogue foreword, Douglas Chandor, contemporary portraitist, writes of the artists represented in the Stotesbury collection: "Always are they decorative, with just enough mood to give significance, just enough restraint to suggest repose, just enough simplicity to refute affectation, just enough power to deny sentimentality."

Completing the Stotesbury exhibition at the O'Toole Galleries are excellent examples of French period furniture, tapestries, an Ispahan palace carpet and antique Chinese porcelain vases.

Mrs. Force Attacks WPA Project Art

JULIANA FORCE, director of the Whitney Museum, is an individual with decided opinions and lacks all inhibition about giving them voice. Typical is her recent blunt charge that the WPA Art Project is harmful to both art and artists. Speaking at the American Federation of Arts convention in Washington, she claimed that the WPA art program destroys initiative in artists and produces too much mediocre art.

Back in New York, Mrs. Force was interviewed by Mary Williams of the New York *Sun* in her beautiful 8th Street apartment above the Whitney Museum. "The Government," continued Mrs. Force, "now gives any man who says he can paint \$18 or \$21 a week. The basements of our public buildings are littered with the results. Friends of the Project argue that they have found four or five good artists among the thousands helped, but I believe these would have been discovered anyway. You can't keep a real painter from painting."

It is not that Mrs. Force is against the Government encouraging art; it's the WPA system she criticizes: "Selectivity is the essence of art, and there can be no true selectivity when the basic reason for choosing an artist is his poverty."

"Actually we have in the Government the excellent Art Treasury Project, very capably presided over by Edward Bruce. When the architects call for a mural or sculpture in a new post office his committee of professionals institutes a competition among recognized artists—not just the 'desirous.' The winner receives a decent sum, say \$3,000. This is more dignified, more satisfactory to the artist, and I'm convinced that the competition brings out infinitely better work."

Mrs. Force, according to the *Sun*, advocates a Government-subsidized American wing in every museum in the country, chosen by experts: "I want so much for art to be a part of the important changes that lie before us. Why can't the Government buy the works of contemporary artists, as the French Republic did?"

During the boom years the Whitney Museum used to spend as much as \$30,000 a year for living American painting and sculpture. When the Federal Art Project came into being, Mrs. Force was the first New York City director, a position she held until the Artists Union started to picket and forced her to close her museum temporarily. Audrey McMahon succeeded her.

Waylande Gregory Answers

A few days after Mrs. Force's blast, Waylande Gregory, nationally known artist and ceramist, undertook the task of answering her. This he did mainly by summarizing the numbers of WPA or ex-WPA artists represented in recent Whitney annuals. For example, out of the 1941 exhibition, 38 oils out of 113 "were by artists employed on the WPA Art Project." Also, 20 out of 53 sculptures "were by artists employed on

[Please turn to page 24]



Patricia Duncan: JOHN FOLINSBEE

Figures Stand Out in Folinsbee Annual

THAT John Folinsbee has done a good year's work is evidenced in his annual exhibition at the Ferargil Galleries, New York, until May 15. Those who have confidently catalogued the artist will find surprises in this show. Besides the vigorously brushed landscapes that have won him distinction as one of America's leading landscapists, Folinsbee is turning more and more to portrait painting. And he is achieving excellent results as may be noted in the sensitive likeness of *Patricia Duncan*, his daughter *Beth* and the observant study of Arthur Washburn. With equal-

ly fine success Folinsbee is venturing into subject painting, of which *Election 1940* is a satisfying example.

New Hope and the Delaware Valley in winter are still favorite themes, but this year Folinsbee includes a number of Maine subjects in which harbors and heavy skies play a dramatic part. His orchestration of resonant color is resounded in *Sheepscott, Maine* and in *Brownsburg, Fall*, an autumn landscape that somehow has a hint of spring in it. Considerable charm is found in the smaller pictures of Maine and Bucks County so freely and earnestly painted.

Purchases at Corcoran

Following its policy of purchasing, whenever possible, the first prize winner of its Biennials, the Corcoran Gallery in Washington has acquired John Edward Heliker's *Vermont Farm* (reproduced April 1). In announcing the purchase, the Gallery stated that although prize awards are often criticized at the time they are given, time has usually vindicated the verdict of the jury.

Other purchases from the 1941 exhibition are: Dorothy Varian's *Still Life with Duck Decoy*, by the Whitney Museum; Minna Citron's *Laying the Bets*, by the Hermitage Foundation for the Norfolk Museum; and Forest Lee's *Southern Elms*, by Mrs. Milton J. Cross, wife of the noted radio announcer.

Intimate French Canvases

Small canvases by important French painters, running the gamut from an 1880 Cézanne to a 1941 Tanguy, constitute a charming, intimate exhibition at the Pierre Matisse Gallery in New York. On view through May 3, these 22 canvases, some only 5 by 7 inches, are supplemented by a group of drawings by Henri Matisse, many of them studies for paintings.

Margaret Breuning, who described the show as "delightful," named as "outstanding" in her *Journal American* review Renoir's *Figure in Landscape* ("pulsating with vibrant color and movement"), Cézanne's *The Bather*, Seurat's *The Bridge*, Tanguy's *On the Left Side* and Rouault's "glowing" *Figures in Landscape*.



The Girls: JEROME MYERS. Lent by Arthur F. Egner

Whitney Holds Memorial for Jerome Myers

THE WHITNEY MUSEUM closes its season with a memorial exhibition of the work of Jerome Myers, author of *Artist in Manhattan*, who died June 19, 1940. Continuing through May, the exhibition consists of 29 paintings, 24 watercolors, 19 drawings and 20 prints covering a period of more than 30 years. The exhibits are divided broadly into two categories: New York scenes and the numerous self-portraits and likenesses of the artist's immediate family.

Myers, who was 73 when he died, found most of his material down in lower Manhattan, where children of the underprivileged spend most of the time on the streets. And yet these are pleasant scenes without the bitterness and sordidness usually echoed by currently class-conscious artists. Myers interpreted Manhattan in a kindly manner. In his soft-toned canvases he reveals a fondness for childhood fantasies, lighted candles, shrines and the quiet hours. Here is no glare of city streets, but rather the dim hours of dusk when families seek relaxation from the dull grind of their daily lives.

The power Myers' work possesses is not of the slashing and obvious kind, but results from the sustained perception of truth, according to Harry Wickey who wrote the foreword to the catalogue. "Myers' temperament demanded contact with life at its flow, for he was a humanist at heart and the domains in which his interests lay were where the common people of the city worked, rested, or enjoyed themselves. He was at one time with them from the beginning and enjoyed nothing so much as being in their midst.

"The charm of childhood, the venerableness of old age, the dignity of the various pursuits affording a livelihood, the pleasures indulged in after the day's work are the themes to which he recurred time upon time again."

The Whitney Museum, in honoring

this finely sensitive artist, pays deserved tribute to one who will gain steadily in stature with the passing years. Referring to Myers' children who danced in the city slums, Henry McBride of the *Sun* wrote: "There was no moaning about poverty in his descriptions of the episodes; there was only joy in his perception of its beauty. There was very little hint of the social reformer in his make-up. He was merely an artist—but a very good one."

Buys a Truman Fassett

Truman Fassett's painting of *Cloud Shadow, Arizona*, has been purchased by Mrs. John Hall Jones from the current Clearwater (Fla.) Art Museum exhibition of works by the Fassett family for presentation to the museum. The canvas shows the Arizona desert stretching away to the foothills, restful, peaceful.

Los Angeles Annual

SPRING this year, as it was last, was greeted in Los Angeles with an annual exhibition by local artists at the Los Angeles Museum (to May 15). Henry Lee McFee and Paul Clemens studied 661 painting entries and from them selected the 130 canvases that hang in that section of the show. Karoly Fulop, Charles Lawler and Albert Stewart admitted 11 sculptures, while Celestine Elliot and Walter Baermann selected the crafts exhibits.

The same jurors then set about awarding the prizes, giving first place in oil to Tom Craig's nicely orchestrated, soft-toned *Waiting*; and honorable mentions, in order, to Oscar Van Young's *Los Angeles Monday*; to Sueo Serisawa's excellent still life *Fruit and Shell*; to Emil Kosa, Jr.'s *With a Violin*, to Bert Pumphrey's *Rainy Season*, to Charles McKinley's *Landscape*, and to Jules Milstein's *Still Life with Fruit and Fish*. In the sculpture division top honors went to Cartaino Pietro's *Torso*.

Herman Reuter of the *Hollywood Citizen-News* reported that "by and large, the general painting average is high—higher than in any similar general exhibition held at the museum." He paid tribute to the jury for its fairness and noted that it had emphasized as a requirement serious painting "with a tradition back of it . . . and regarded from the creative and manipulative standpoints." On the debit side Reuter listed "a sprinkling of stuff that looks pretty thin and puny; a dash of the highly boring juvenilia, yclept abstraction, and a scattering of weird contrivances that are amusing and nothing more."

Diego Forgives & Forgets

According to word from Mexico, Diego Rivera will shortly begin a 3,600 square-foot mural in the National Palace, Mexico City. Its theme will be a continuation of the famous muralist's staircase decorations in the Palace, depicting Mexico's growing independence from foreign domination and exploitation. Evidently, the cause of Rivera's dramatic flight from Mexico last year amid a hail of bullets has been forgotten or, at least, forgiven, by mutual consent.

Waiting: TOM CRAIG. Awarded Maitland Prize at Los Angeles Annual



The Art Digest

Retrospection

THE 10TH Annual Retrospective of the Contemporary Arts offers many likable pictures by prominent artists who obtained their start from this non-profit organization and by lesser-knowns now struggling for recognition in its New York galleries. Since Emily Francis inaugurated the galleries in 1929, 78 artists have been introduced to the public and of this sponsored group more than half are seen in the present show.

Diversified talents are found here, most of them belonging to the emotional school of art, in which an impasto of somber pigment and indistinct outlines are more considered than a realistic version of the subject. If the artists do follow a deep-toned color graph, each has a marked distinction from moody landscapes to highly individual compositions.

Sigmund Koslow has painted an ambitious study of a girl reading in *Girl in Blue*, John Pellew includes a monotone landscape of slashing rain in *North Shore*, while Stephen Czoka shows a group of indistinct horses amid a cloud of dust. An exceptionally fine piece is Jon Corbino's small sketch of horses heading for the homestretch.

Contemporary Arts introduced John Kane to New York and from his first show in 1931 there is the primitive landscape purchased then by Burton Emmett. Other interesting examples are the poignant study by Abraham Harriton, Tony Mattei's individually conceived composition, the strong figure by Hordyk, B. J. Steffen's hay field, Presser's forceful scene in prismatic colors, Lagosa's deep landscape, and Otto Botto's amusing tempera of a fish bowl, fruit and farmlands. Perhaps the kingpin of the show is Louis Bosa's lucid scene of a ruined farm with figures, entitled *Old Apple Tree* (see below).

Woodmere Gallery Buys

From its first annual exhibition, the Woodmere Art Gallery of Philadelphia purchased four paintings: *The People* by Nancy M. Ferguson, *Jefferson Street* by Giovanni Martino, *Still Life with Pheasant* by Doris Kunzie and *Clearing and Colder* by Paul Wescott.

The Old Apple Tree: LOUIS BOSA. At Contemporary Arts to May 10



May 1, 1941



Tin Can Battle: GEORGE BELLOW'S (Drawing)

The Dynamic Draftsmanship of Bellows

THE ART of George Bellows is compounded of two seemingly contradictory qualities: great masculine strength and a sensitivity almost feminine in its acuteness. These two, completely integrated, dominate the Bellows drawings and lithographs which are on view through May at the Allison Gallery in New York.

Bellows' environment, which he understood so penetratingly and depicted so shrewdly, again lives on the gallery walls—tough boys fighting on the East Side, prizefight scenes, sun-flooded Gramercy Park and pleasant Catskills valleys, boys swimming in the East River and crowded views of New York street life. Some of them, like *Edith Cavell* and *Dance in a Madhouse*, have been seen before, but many are on public view for the first time. In all there is dramatic management of light and shadow, skilled grouping of masses,

and, in the nudes, sure fluid line. *Anne in a Black Hat* and *Jean*, 1923, are superb portraits in which tender perception is invested with the strength of a powerful talent under perfect control.

Although many of the Bellows exhibits were executed more than 20 years ago, the war scenes have about them a stark immediacy imparted by today's events in Europe. Civilians and soldiers in *The Barricade*, and soldiers in *The Charge*, show man immersed in self destruction, scrambling, in the latter, over a foreground tapestry of corpses.

Margaret Breuning of the *Journal American* paid tribute to Bellows' combination of "brilliant craftsmanship and warm humanity," adding that "it is this curious blending of scientific detachment and emotional warmth that lends such distinction to the work of Bellows in all the mediums which he employed." To Carlyle Burrows of the *Herald Tribune* the show emphasized "the vitality of one of the most dynamic draftsmen of his time."

The Academy Elects

At the annual meeting of the National Academy, April 23, Hobart Nichols was re-elected to serve as president for another year. Other officers re-elected: Edward McCartan, first vice-president; John Taylor Arms, second vice-president; Charles C. Curran, corresponding secretary; Georg Lober, assistant corresponding secretary; Charles S. Chapman, recording secretary; F. Ballard Williams, treasurer; and Charles Keck, assistant treasurer. New members of the council are Paul King and Andrew Winter.

The following artists were elected academicians: Paul Sample, Luigi Lucioni, Alphaeus P. Cole, N. C. Wyeth, Junius Allen, Isabel Bishop, Dines Carlsen, Charles L. Hinton, George Snowden and Stow Wengenroth.



Maggie: EDMUND ARCHER

Virginians Hold Eighth Local Annual

THE VIRGINIA artists annual, which has under the intelligent encouragement of Thomas C. Colt, Jr., director of the Virginia Museum, become one of the nation's strongest regional shows, is on view in the museum galleries through May 14. This year's show, numbering 119 exhibits, was selected by Alan D. Gruskin and Isabel Bishop, who concurred in the statement that Virginia artists are most impressive in their originality and the vigor of their expressions. Exposed each even

year to the finest of contemporary American painting, as presented in the now famous Virginia Biennials, the Virginians have expanded in concept from local to national interest.

It is a policy of the Virginia Museum not to offer prizes, but to purchase each year outstanding exhibits by local artists. Under this plan the 1941 jury unanimously recommended for purchase *Interior* by William Ross Abrams, *Maggie* by Edmund M. Archer and *The First Robin* by Marion Junkin. Also recom-

mended were: *Her Romance* by Jeanne Begien, *The Crap Shooter* by Julien Binford, *Pictures at an Exhibition* by Jewett Campbell, and *Transfixed Hour* by Esther Worden Day. "Commended" in the oil section were the exhibits by Paul Arlt, James F. Banks, Greta Matson, Elizabeth Nottingham and Theresa Pollak.

Among the watercolors, *Supper Time* by J. Pope Jones was unanimously recommended for purchase, and the "commended" designation was voted to the entries of Eleanor Burruss, Dorothea Squire Cram and Simmons Persons. Purchase recommendations among the black and whites went to Greta Matson's drawing *Hilda* and Prentiss Taylor's print *In Whom I Am Well Pleased*.

Following the jury's suggestions, the museum's Accessions Committee purchased the exhibits by Marion Junkin, Edmund Archer, Ross Abrams, Jewett Campbell and Jeanne Begien. A Julien Binford had been bought by the museum a few months ago, at the time of the artist's one-man show. At this writing Junkin's contemporary version of the old, old story of Adam and Eve in the garden is causing lively controversy around beautiful, historic Richmond.

Shilling Fund Award

As its second year's award the Shilling Fund announces the purchase of John B. Flannagan's directly carved granite sculpture of *The Goat*. In line with the Fund's policy of annually buying contemporary American art and then giving it to public institutions, Flannagan's *Goat* has been presented to the Metropolitan Museum. Last year paintings by A. S. Baylinson, Charles Cagle and George Constant were given to the Boston, Virginia and Metropolitan museums respectively.

Says the Fund of the Flannagan purchase: "This technique of direct carving makes the heaviest demands on the sculptor, but, aside from the uniqueness of each piece so produced, it has the advantages of being most closely adapted to the material and of revealing the true evolution of the work—a thing hewn from a block, whereas clay sculpture is built up from a central core." It is hoped that other donors may see the rich possibilities of the Fund and, by adding to it, permit a wider field of activity.

A Modern Who Draws

Jacob Hirsch, Philadelphia painter, is currently holding an impressive exhibition at the Carlen Galleries. Dorothy Grafly, Philadelphia *Record* critic, was so well satisfied that she pronounced him "a modern who not only can but does draw." It is "finesse of draftsman-ship coupled with adroit use of color" that makes his show distinctive.

Hirsch's art, continued Miss Grafly, "is based on simplicity. It tells a straight story that a laborer may read as easily as the intelligentsia, and it comes as a welcome antidote of sanity to an art era gone neurotic with the impact of new viewpoints and emotional stimuli. . . . Hirsch conceives his figures in the round. They are flesh and blood—not color concoctions forced into arbitrary patterns."



Ozenfant Thrice Seen

OZENFANT's strange world of octopuslike nudes may be seen at the Bignou Gallery, New York, until May 10. Theoretician of modern art and exponent of the purist school from 1918 to 1925, Ozenfant is preoccupied with hidden meanings developed with thought for color and texture. The mystery of creation and a nostalgia for infant days seem to possess this highly specialized painter. Maternity is more than clinging to Ozenfant, it is tenacious with long possessive arms.

Figures modeled in thick paint of varying shades of brown and gray have thinly painted shadows, giving the illusion of being solid forms with transparent reflections. *L'Ombre de la Main* is a hand reaching for a bottle with a shadow on the wall, while *Pecheuse de Lune* is a horizontal nude dipping in a pool for the moon's reflection. Other absorbing works are the 1941 *Grande Maternité* and the illusory *Pacific*.

Simultaneously with this retrospective display at Bignou's is the showing of Ozenfant's monumental mural *Biological Life* at the Nierendorf Gallery (see below). This massive picture, 14 by 10 feet in area, occupied the artist from 1931 to 1938 and was acquired by the Luxembourg Museum two years ago, but due to war conditions Ozenfant was allowed temporary custodianship. From London it came to America. A multitudinous group of men, women and children swarm over the canvas.

A third New York exhibition of Ozenfant creations will open May 5 at the Georgette Passedoit Gallery, where a show of watercolors and drawings of the pre-purist, purist and present periods will be held for two weeks. A daring painter with unstinted spirit, Ozenfant is now working in America. Strangely enough, this inventive artist who once was the spearhead of an abstract movement in Paris, feels that abstract art is waning, that it has served its purpose. Artists, he believes, should direct their work towards the social world and paint recognizable pictures.

Biological Life: AMEDEE OZENFANT. On View at Nierendorf to May 10



May 1, 1941



Sic Transit: JOHN MCCRADY

McCrady Tops Southern League Show

THE NEW vigor and life that has been instilled lately into the South's creative life is a distinguishing characteristic of the 21st annual exhibition of the Southern States Art League, on view through May 15 in the Louisiana State Exhibit Building in Shreveport. Artists from all principal states in the South are represented by 175 exhibits, and provide a revealing cross-section of a large segment of America's regional art production. From the Shreveport exhibition, four traveling shows will be picked to tour the South.

The \$250 Benjamin award for the "most appealing interpretation of a Southern subject," went to *Sic Transit*, a dramatic landscape by talented, imaginative John McCrady of New Orleans. An elaborate mansion, symbolic of a gaudy past era, stands lonely and isolated on a green plot surrounded by eroded land eaten into bleakness by wind and rain. Adding to the sense of

doom is a death-like cloud that floats in from the left, dragging its darkening shadow over an expansive landscape.

Other artists who shared the show's numerous prizes were Cecilia Neuheisel, whose watercolor, *Trees*, took the \$50 Mint Museum purchase prize; Genevieve W. Filson, whose watercolor, *Night Scene*, was awarded the Shreveport Art Club's \$50 purchase prize, and Octavio Medellin, whose stone sculpture group, *Father and Son*, took the \$50 Louisiana State Exhibit Building award. John Taylor Arms captured the Chapman etching prize with his very popular *Stockholm*, and James F. Cooper took the Woman Department Club's etching prize with his *Sausage Tomorrow*. The Flournoy & Harris prize for the best composition went to *Red River Bridge*, by Don Brown.

Named best among the craft exhibits was a display of 17 pieces of leather work by Gertrude A. Kurz. The Shorter print prize went to Grover Page's wood engraving *The New Road*; the Page prize for the best lithograph, to Charles T. Bowling's *Winter Evening*, and the Southern Glass Company's prize for the best example of graphic art, to Morris H. Hobbs' *Back Porch Gossip*.

Major Bowes, Donor

Major Edward Bowes, impresario of radio amateurs who was pictured in the Jan. 1 ART DIGEST standing beside his newly acquired *Holy Family with St. John and St. Elizabeth* by Andrea del Sarto, has donated this famous work to St. Patrick's Cathedral on New York's Fifth Avenue.

One of the few del Sartos in this country, the Bowes gift was painted around 1515 and during 1938 and 1939 was on loan in the Metropolitan Museum. It was purchased some years ago from the Spada family in Bologna, in whose possession it had been for centuries. Major Bowes acquired it for \$12,000 through a Parke-Bernet auction sale in New York City.



The Last Snow: EMIL GANSO (1895-1941)

Ganso's Last Painting Honored in Iowa

WRITERS and composers have for decades found more inspirational material along the banks of the Mississippi River than have the artists. But this situation is rapidly changing, and one of the institutions helping to emphasize the painting potentialities of that region is the Davenport Municipal Gallery which this year sponsored its second "Art and Artists Along the Mississippi" show.

On view through April, the exhibition drew 121 oils and watercolors and 17 prints from artists whose painting grounds extend from the Twin Cities in Minnesota to New Orleans in Louisiana.

Last year Emil Ganso promised to paint an oil for this annual. He completed the promised canvas early in April, a few days before he died. Titled *Last Snow* (reproduced above), it is the last work to come from this talented artist's brush, and, appropriately, it was

voted the best exhibit in the show, an honor carrying a \$100 stipend. *Last Snow* is rich in the damp, earthy mood of late winter. In it Ganso demonstrated for the last time his sensitive attunement with the finer nuances that nature expresses in landscape. His brush was an obedient one and accurately recorded his acute awareness of these natural forces.

George Caleb Bingham, the 19th century pioneer painter of the Mississippi, leads the exhibition chronologically, followed by the regionalists Benton, Curry and Wood, and a score of others, including the 11 whose works were chosen as eligible for the show's \$200 purchase prize: William Bunn, Fred G. Carpenter, Adolf Dehn, William Hollingsworth, Jr., Holger Jensen, Edmund M. Kopietz, Catherine Macartney, Clarence Millet, Glen Ranney, Sohn Socha and Joseph Vorst.

Emil Ganso, Noted American Artist, Dies

EMIL GANSO, the German-born baker who became an internationally known painter and lithographer, died of a heart attack on April 18 at Iowa City, where he had gone last fall to join the University of Iowa's art faculty, along with Fletcher Martin, replacing Grant Wood. He was 46 years old.

According to the New York *Herald Tribune*, Ganso had participated in the afternoon session of the university's ninth annual art conference, which had opened on the campus that day. He complained of illness following a conference dinner and died shortly after going home.

Ganso first made an impression on the New York art world in 1926, when he was baking cakes on the night shift of a Manhattan bakery and experimenting as a printmaker during his off hours. One day he took a few of his etchings to the Weyhe Gallery, where they impressed Mr. Weyhe to the extent of giving him a one-man show and paying him a weekly retainer wage. Up to then Ganso had sold but one print—a linoleum cut for \$5—and had

done odd jobs for artists in exchange for instruction. But from the day he walked into the Weyhe Gallery all that changed, and the bakery became but a memory.

During the following years Ganso won numerous awards and his work entered several leading museums, including the Whitney, the Metropolitan and the Boston Museum. Critics ranked him as a sound middle-of-the-roader. In 1933 he received a Guggenheim Fellowship, and before joining the University of Iowa staff he was a Carnegie artist-in-residence at Lawrence College in Wisconsin. Ganso usually spent his summers painting the mountains, farms and orchards near the artist's colony at Woodstock, N. Y. In winter he would move back to New York City.

Ganso, who came to the United States in 1912 as a baker's apprentice, was born in 1895 in the Harz Mountains in Germany, son of a Frenchman who was captured in the Franco-Prussian War of 1870 and then settled permanently in the land of his captors. The artist is survived by his widow.

DeForest Brush

ONE BY ONE the survivors of a generation of American artists who knew fame and fortune in pre-World War days are dropping from the ranks. The latest is George de Forest Brush, who died April 24 at the home of his daughters in Hanover, N. H. He was 85 years old. Last fall he was the oldest living artist represented in the Carnegie Institute's Survey of American Painting, with Cecilia Beaux as runner-up.

In his day so famous that he frequently received \$15,000 for a canvas, Brush was a stout defender of the traditional in art, resenting, often in print, the encroachments of the modern movement on his domain. In 1919 he is quoted in the New York *Times* as saying that "artists are producing canvases today for which they ought to be arrested. Ten years ago, if an effort had been made to exhibit some paintings being shown today the police would have been called in. Real art is on the wane; it has become so enmeshed in the mad whirl and swirl of modern times that true artistic sense is deadened."

In other lines, however, Mr. Brush was a progressive. During the war with Spain in 1898 he and his fellow artist and townsman, Abbott H. Thayer, submitted their idea for camouflaging ships to the Navy Department. The admirals, though, were uninterested in this new and revolutionary idea.

Born in Shelbyville, Tenn., Brush spent his childhood in Connecticut and studied art at the National Academy and later under Gerôme in Paris. Florence, Italy, also knew him during student days and exerted such a pull on the young American that he established a studio there, remaining in Italy during part of each year until the World War brought him permanently back to America. While on visits home during that interval he painted Indians in the West and won acclaim with these works, as exemplified by the widely known *Mourning Her Brave*. Equally, if not more famous, though, were his portraits of his own family, often in the Madonna and Child tradition of the Italian Renaissance, sometimes wistful, often sentimental.

Mr. Brush's realistic canvases entered the permanent collections of the most important museums in the country, and prizes, between 1888 and 1909, came to him on an almost monotonous stream. He was a member of the National Academy, the American Academy of Arts and Letters and received an honorary M. A. from Yale in 1923. Three years previously his canvas, *At the Fountain*, was sold by the Milch Galleries for \$18,000. As late as 1937—the year in which fire struck his Dublin, N. H. studio and destroyed an estimated \$200,000 of pictures and art properties—a small Brush painting brought \$1,250 at an American Art Association Anderson Gallery auction.

Surviving are his widow, the former Mittie T. Whelpley whom he married in 1887; a son, Gerome Brush, and four daughters, Mrs. Harold Bowditch, Mrs. Winslow S. Pierce, Jr., Mrs. Winslow S. Coates and Mrs. Thomas M. Cabot.

Souto of Spain

RICH, deeply felt oils and gouaches of Spain, Paris, Brussels, Rome and Havana trace the peaceful and war-forced wanderings of Arturo Souto, young Spanish artist who, after a stop in Cuba, is now living in New York. First seen in this country in a Carnegie International, Souto is, until May 5, being accorded his first American one-man show at the Knoedler Galleries in New York. His welcome has been a substantial one, 12 paintings having been sold as this issue goes to press.

Using short, vigorous brushstrokes, Souto builds up solid form in his figures, causing them to emerge with dignity from heavily mottled backgrounds of sombre color. There is a note of tragedy in many of the oils, and a Spanish fascination with stark reality.

Souto's watercolors—brisk, clear washes defined by quick pen lines—are, by contrast, sunny and gay, depicting Paris streets and parks. In between these two categories are gouaches of interiors with figures; low in key and faintly sad in mood, they picture waterfront dives and, in *Interior by Lamp-light*, a pensive nude seated in the cold glare of artificial light.

Souto's work, wrote Edward Alden Jewell in the *Times*, "is vigorous: expressionist in its 'free' treatment of the thematic material and somewhat impressionist in its handling of light. Some of the canvases (notably *Spanish Peasants*) are smolderingly turbid. Others are shaped with a lighter hand."

Fitzpatrick, Art Expert

John B. Fitzpatrick, connoisseur and art appraiser, died April 20 at his New York home. He was 60 years old.

A native of Boston, Fitzpatrick studied at Holy Cross College and from 1918 to 1924 was attached to the Revenue Department, later opening his own appraisal office in New York City. Among others, he appraised the collections of Payne Whitney, Percy Rockefeller and George F. Baker. Surviving are his widow, Mrs. Edith L. Fitzpatrick; a daughter, Edith, and a sister, Mary C. Fitzpatrick.

Spanish Interior: ARTURO SOUTO.
At Knoedler's until May 5



May 1, 1941



Mending Twine: ROBERT VON NEUMANN

Von Neumann Takes Leading Wisconsin Honor

ROBERT VON NEUMANN of Milwaukee topped the prize-winners in the 28th annual exhibition of Wisconsin art, held through April at the Milwaukee Art Institute. Neumann's compactly organized *Mending Twine* won both the Art Institute Medal and \$100 for oil painting, and the Wisconsin Painters and Sculptors Award for the most meritorious work in the annual.

Other prize-winners were Marjorie Davis, whose *Susie* took the Institute's medal for sculpture, and David Parsons, whose *Reading Group* took honorable mention in this division. Morley Thwaites' *Portrait* won the \$125 White award for conservative painting, while L. W. Bentley's *The Place Thereof Shall Know It No More* took the \$125 White award for modern painting. The Milwaukee *Journal's* \$200 purchase award went to Tom Milbank for *Richland Center, Wisconsin*; the Layton School of Art prize (\$75), to Charles Thwaites for his *Portrait*, and the Behan Art Store prize to Margrete Grievell for *Cardinal Flowers*.

Honorable Mention winners were Howard Thomas, Alfred Sessler, A. Raymond Katz, Santos Zingale and Mietzi Bleck. The jurors were Glen Mitchell, Rudolph Ingerle and Elisabeth H. Hibbard.

William Yarrow Dies

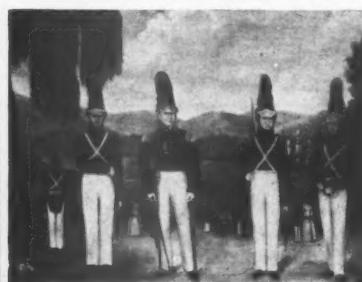
WILLIAM YARROW, painter of Princeton University's widely-known gymnasium murals, died April 21 in his New York home at the age of 49. He had been ill only a short time.

Born in Glenside, Pa., Yarrow turned early to painting, entering the Pennsylvania Academy and studying later at the Colarossi and the Grand Chaumiere schools in Paris. He then went to Florence, Italy, where he established a studio and executed many commissions, including part of the Princeton murals.

As early as 1915 Yarrow's work was honored with the silver medal at the Panama Pacific Exposition. A year later he received the gold medal of the Philadelphia Art Alliance for his full-length canvas, *Nude*. The Pennsylvania Academy and the Whitney Museum are among the institutions that own Yarrow canvases. Another Yarrow mural, one depicting the history of music, hangs in the studio of Lawrence Tibbett in Wilton, Conn. Aside from his painting, he wrote a biography of Robert Henri.

Yarrow was active in British war relief work, serving since its founding as vice-president of the British-American Ambulance Corps. During the World War he was a lieutenant in the field artillery and organized the camouflage school at Camp Jackson, Columbia, S. C. Surviving are his widow, Mrs. Marion Hill Yarrow; a daughter, Mrs. Evan Chandless; and two brothers, Harry and Kemble Yarrow of Philadelphia.

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Sea-Shore in Southern France: BECKMANN

Intense, Personal Art of Max Beckmann

ONE of the great individualists of contemporary painting is Max Beckmann, the German expressionist now living in Holland. He is "one of the great painting figures in our time," says Curt Valentin, who is, through May 17, presenting his fourth successive Beckmann exhibition at the Buchholz Gallery in New York. Comprising 17 oils and 12 prints, the exhibition is alive with the emotional intensity that charges most of Beckmann's works.

The artist's searching intensity, expressed in his rich low-keyed palette, in his fiercely abandoned brush stroke and in his personalized design (which often dictates distortion of its component elements), stems from his desire—fanatical passion almost—to pierce through to the inner meaning of reality. "What I want to show in my work," he said in a talk in London in 1938, "is the idea which hides itself behind so-called reality. I am seeking for the bridge which leads from the visible to the invisible."

Two dramatic examples of this are his *Brother and Sister* and *Man and Woman*. Color ranges from jet black to pearly white; figures, which are here a pattern and there swell into solid form, fit tightly into a rhythmic design that is powerful, planned and subtle despite the appearance of abandoned improvisation imparted by Beckmann's vigorously expressionist technique.

At the core of both canvases is a

philosophic symbolism that is purely Germanic, and through both shines a creative fury that is explained by another of the artist's statements: "To transform three into two dimensions is for me an experience full of magic in which I glimpse for a moment that fourth dimension which my whole being is seeking." Beckmann can be spacious and sunny, too, as he demonstrates in the bright, solidly composed *Sea-Shore in Southern France*.

The show, ranging in date from 1912 to 1939, is in many respects a retrospective. It also brings again to the exhibition wall one of Beckmann's widely known canvases, *Temptation*, which was shown first in London in 1938, and a year later took the \$1,000 award at the Golden Gate Exposition.

Bernard Dies in Paris

Emile Bernard, French painter and writer, died, according to a Vichy dispatch to the *New York Times*, on April 19 in Paris. He was 73 years old.

Bernard, who introduced his fellow student Van Gogh to Paul Gauguin, worked closely with the latter until their relationship was broken by an argument as to which was the leader and which the disciple. Among Bernard's writings are *Reflections of a Witness of the Decadence of the Beautiful*, *The Ashes of Glory*, *After the Fall* and monographs on Tintoretto, Manet, Magnasco and El Greco.

State-Rights?

ONE REASON the famous Widener Collection has not yet gone to Washington to join the Mellon and Kress collections in the new National Gallery may be House Bill No. 365 in the Pennsylvania Legislature. This bill, introduced on Feb. 12 by Representative Cohen, would exempt the Washington-pledged Widener collection and any others subsequently given to the Federal Government from a 10 per cent state transfer tax. At present the bill is tabled.

Passage of the Cohen bill would probably hasten the transfer of the Widener pictures to the National Gallery, for in this case there is involved a saving of \$5,000,000. Amending the previous state tax law, the bill includes as tax-free recipients "any public educational institution, museum or gallery of art or of under the control of and wholly or partially maintained or supported by the Federal Government for free exhibition within the United States." That is the legal way of saying National Gallery of Art, although no where is the gallery specifically mentioned.

Philadelphia liked the Widener gift no more than the citizens of Pittsburgh liked the Mellon bequest to the nation. Writes Dorothy Grafty in the *Philadelphia Record*: "Drawn cleverly to veil specific application to the Widener collection, yet covering every category of art in that collection, the bill would milk away from Pennsylvania in favor of centralized Federal institutions everything from collections of books, tapestries, jewelry, furniture, paintings and sculpture to natural history specimens. . . ."

"Everyone wondered why at the opening of the great national art mausoleum the Widener art aggregate failed to make its bow. Perhaps the present bill is the answer. Five million dollars is a lot of cash to pay over to the State for the privilege of sending your art to Washington. Yet it is the only safeguard now given the State against the despoiling of what it considers its rightful hunting grounds."

While some may agree with Miss Grafty's stand, many others will undoubtedly feel that she is defending a little too strenuously that old shibboleth of "state-rights."

Made in America

That old chestnut about necessity being the mother of invention is, despite its time-worn sound, still true. An example is the recent development of an American made manikin. The source of artists' manikins, formerly all imported from France and Italy, was dried up by the current European incident, and to supply the market, American designers evolved a perfectly proportioned, hand carved manikin which, observers report, is in every particular, including articulation, superior to the imported versions.

Made in three sizes in both the male and female types, the manikins each represent an assembly of 65 parts, of which 95 per cent are hand carved. Arthur Brown & Brother, New York dealers, are the impresarios of this newest of American artist material products.

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Portrait of a Young Man:
ROMAN, SECOND CENTURY

Coptic Art

LONG CENTURIES before the medieval weavers of northern Europe wrought their masterful tapestries, Egyptian Christians—the Copts—produced hangings and textiles, paintings and sculpture that were fine in workmanship, vigorous in design and exquisite in color. Decorative motifs, animals and figures appear, and in them are reflected the many influences that swept across the Copts' desert strongholds: Greek, Assyrian, Persian and Armenian, among others. These they assimilated, together with the impact of the work of the ancient craftsmen of Middle Egypt, and passed on in the form of their own art to the Romanesque artisans of Europe and, more lately, to such modern painters as Matisse, Derain and Max Weber.

One of the pioneers in bringing public attention to this little known, little publicized art is Dikran G. Kelekian, who, during May, is exhibiting an excellent selection of Coptic textiles, sculptures and paintings, dating from the first to the tenth century, in his New York gallery.

Included are exhibits that were shown in the Brooklyn Museum's recent brilliant Coptic show (THE ART DIGEST, March 1) and a wide range of others that have not been seen before. Among the paintings is a vivid *Portrait of a Young Man*, reproduced above, a Fayum work, encaustic on wood panel, dated 2nd century. Other paintings, of later date and varying influences, are on

view, but dominating the show are the textile fragments—remnants of hangings and of tapestry strips that decorated tunics and burial wrappings. Arabesques in beautifully preserved colors, stylized figure subjects and tapestry portraits lend a peculiarly modern vitality to this section of the show.

Also on view are many small sculptures in the round, limestone sculptured friezes and wood reliefs, most of them closely akin to Romanesque work in the same category.

Benton in Danger

Thomas Benton, who recently declared that art was being "ruined by museums and the third sex," was quoted the other day by the New York *World-Telegram* as saying that he had been asked to resign as head of the department of painting at the Kansas City Art Institute. Keith Martin, Institute director, said "no official move has been made to oust Mr. Benton," but the artist claimed that "a tea party whispering campaign" had been waged against him since his remarks to the New York reporters.

Mr. Martin, according to Mr. Benton, had offered the directorship to John De Martelly, but Mr. De Martelly, a close friend of Mr. Benton, said he had refused and would return to New Hampshire if Mr. Benton was ousted. It all sounds rather complicated, but that's usually the way with art politics. Remember when they wanted to fire Benton when he published an autobiography that contained a few full-blooded words?

Ullman Comes Home

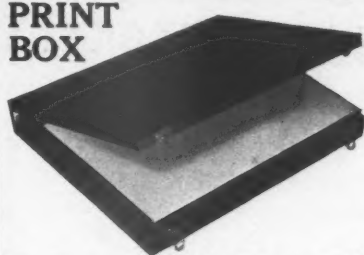
Paul Ullman, a young American artist who was born and has spent most of his life in France, is being introduced to the American public from May 5 through the 17th at the galleries of M. Knoedler & Co., in New York City. His exhibition, comprising landscapes of Brittany, is a bright intimate affair made up of small canvases notable for their clarity of vision and the freshness with which they capture the lush greenness and clear air of Brittany.

Although this is Ullman's first show in the United States, he is well known in Europe, having held his first one-man show in Paris in 1932. The Luxembourg purchased one of his canvases in 1938. Ullman is now living in America; he returned after the fall of France brought an end to his duties as an ambulance driver with the American Field Service.

Colonial Chippendale Show

The New York antique firm of Ginsburg & Levy has announced a special exhibition of Colonial Chippendale furniture, to be held in their showrooms from May 3 to June 7. Ball and claw foot pieces of the finest design and cabinetwork have been chosen as the most typical of American Chippendale to illustrate the character of New England, New York and Philadelphia furniture.

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Plexiglas Sculpture: MOHOLY-NAGY

Moholy-Nagy Exhibits

LADISLAS MOHOLY-NAGY, one of the art education pioneers who founded the original Bauhaus in Germany, is, until May 27, showing a group of his non-objective paintings at the Museum of Non-Objective Art in New York City. In addition to the canvases, there are a rhythmic plexiglas sculpture (reproduced above), a construction in cork and Galalit Picture GZ 4, the last named a painting on plastic in which pigment and ruled, etched lines are the component elements.

Moholy-Nagy's canvases, which range in date from 1927 to 1941, include severely geometric designs and rhythmic, two-dimensional patterns incorporating bands of bright pigment. Textural variety is achieved through juxtaposition of painted areas, canvas surface and sharp, ruled lines. Moholy-Nagy's composition is imaginative and his handling that of a technical precisionist.

Chagall in Los Angeles

The colorful fantasy of Marc Chagall currently lends its romantic mood to the James Vigeveno Galleries in Los Angeles. Fourteen canvases, covering most of the Russian's periods, will remain on view through May 15. Wrote Elaine St. Maur in the *Examiner*: "Moonlight and roses fairly drip from Chagall's canvases, and one can almost hear the plaintive strains of a Gypsy violin. This artist must always be in love."

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Mackay Art in Sale

GIMBEL BROTHERS, the New York department store which with Saks Fifth Avenue recently undertook the sale of the fabulous Hearst Collection (*THE ART DIGEST*, Jan. 1), has again stepped into the art field, this time as selling agent for the famous Clarence H. Mackay collection. Supplementing the Mackay items will be selections from six English collections. All items are now on view at Gimbel's along with some Hearst properties; they will remain on sale until July.

The English items were sent here by the British Government to help raise dollar balances in this country, and if this sale proves successful, the English will continue shipping works of art to this country for the duration of the war, Frederic A. Gimbel, managing director of the store, said. The English properties, which include paintings, furniture and bric-a-brac, number between 7,000 and 8,000 lots, which, together with the Mackay offerings, will bring the sale's bulk to almost 15,000 items.

Prices, it was stated, range from \$1.95 (for an 18th century sword) to \$19,500 (for a 17th century Indo-Perian rug). They are in all cases much lower than the original evaluations. Included in the Mackay section (originally valued at \$30,000,000) are furniture, paintings, sculpture, silverware, china and glassware, books and manuscripts, stained glass, arms, armor and battle flags from famous battles fought between the 16th and 19th centuries. The last-named are priced uniformly at \$149.50 each.

Dr. Armand Hammer, president of the Hammer Galleries, is in charge of the exhibition and sale.

The People's Choice

Luigi Lucioni, successor to the late Frederick Waugh as popular prize champion of the U. S., consolidated his position last week by being named winner of the \$200 popular award at the Corcoran Biennial. Lucioni's exhibit, a meticulously painted portrait of John La Farge received 101 of the 1,231 votes cast by visitors to the show. In the last Biennial (1939) Lucioni's *Amateur Resting* took the same award.

Runner-up this year in the popular balloting was Gladys Rockmore Davis, whose *The Story*, a beautifully painted study of Renée reading to Deborah Davis, received 59 votes. Third, with 56 votes was Robert Strong Woodward (*August Shade*). Heliker, first prize winner, received only six votes; the Nagler second prize canvas, only three.

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The Basket Man: ROSAMOND STANLEY

Made in Mexico

ROSAMOND STANLEY, assistant professor of art at the University of California, has just concluded a successful one-man show at the University Art Gallery. Miss Stanley recently returned from a visit to Mexico.

H. L. Dungan of the *Oakland Tribune*, well impressed by both the oils and the gouaches, reports that "most of the pictures were made in Taxco, where all Californians go when not otherwise occupied. We have never been in Taxco, but we suspect Miss Stanley has captured a good deal of the 'feel' of that town, especially in her *Mexican Spring* and *Mexican Autumn*."

"In a way, Miss Stanley follows the 'Berkeley School' which uses lines instead of shadows. In life shadows are supposed to be dreadful, but we like colorful shadows in art. Also we think rather favorably of them in life. You can begin a romance under the sun's full heat, but it is generally finished in the shade of the old apple tree."

Chicago's Watercolor International

One of the country's major watercolor shows, the international sponsored each year by the Art Institute of Chicago, will be held this season from July 17 to Oct. 5. Adolf Dehn, Fletcher Martin and Kenneth Shopen are the jurors who will select the watercolors, gouaches, drawings, pastels and monotypes which will constitute the show. All artists are eligible to submit entries.

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Illustrators' Annual

EACH YEAR the Society of Illustrators presents an exhibition of its members' work. The 1941 annual, which remains on view through May 10 at the Society's clubhouse in New York, runs to 199 exhibits and ranges the field of advertising and magazine illustration.

The show is a lively one, encompassing a tremendous range of techniques, from deft, free drawing to tight, highly polished oils. In subject matter the exhibition is just as varied—there are studio nudes, landscapes, marines, dock scenes and historical subjects as well as the suave boy-meets-girl close-ups demanded by much contemporary fiction.

In the last-named category are the technically skilled, movie-influenced compositions of Al Parker, R. G. Harris, Mario Cooper, Earl Cordrey, and the American standard, the magazine cover girl by Bradshaw Crandell. Of opposite approach are the intuitively penetrating and flawlessly executed figure compositions of Floyd Davis and, in still another category, the extremely realistic, accurately textured exhibits by Stevan Dohanos and Norman Rockwell. Other equally individual brands of realism mark the entries of Peter Helck, C. E. Chambers, Geoffrey Biggs, Walter Biggs, Harold von Schmidt, Martha Sawyers and Pruett Carter.

Watercolor is a favored medium, used by John Gannam in his deft figure composition and for landscapes and interiors by Warren Baumgartner, Tran Mawicke, John Alonzo Williams, Edwin Eberman, Seymour Thompson, Hardie Gramatky and C. B. Falls. Exhibition oils represent Arthur Goodfriend, Andrew Loomis (whose *Hollywood Undraped* is an almost academic nude), Ray Prohaska, Merritt Cutler, John Vickery, Robert Foster and Walter C. Klett. There is a touch of surrealism in Howard Hardy's gouache and the light touch of a gifted humorist in the work of Garrett Price, Wallace Morgan, Barbara Shermund, Fontaine Fox, Otto Soglow and Rube Goldberg.

Women Artists Elect

Bianca Todd was unanimously re-elected president of the National Association of Women Painters and Sculptors at the annual meeting, April 9. Other officers for 1941-42: Doris Caesar, first vice-president; Mrs. James H. Morrissey, second vice-president; Marion Gray Traver, recording secretary; Elizabeth Cady Stanton, treasurer; Mrs. Mabel Conkling, corresponding secretary. Josephine Droege will continue as the efficient executive secretary.

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FIFTY-SEVENTH STREET IN REVIEW

BY HELEN BOSWELL

DESPITE balmy days on hand, 57th Street has not been downed by spring fever. It continues its diversified course with a stimulating variety of exhibitions from the Independents' Jubilee, to the mad-cap pranks of Dali and Seligmann, the entirely different versions of New York life by Reginald Marsh and the late Jerome Myers, a good supply of one-man shows, the Outdoor Sculpture Exhibition (corner Sixth Avenue and Eighth Street) and the art products of critics, now bravely on view for the public to judge whether "those who can, do, and those who can't, write about it."

No less than four artist-writers are showing their pictorial productions: Walter Pach, noted art writer, at the Schneider-Gabriel Galleries; A. Z. Kruse at the Findlay Galleries; A. E. Gallatin, director of the Gallery of Living Art and authority on ultra-modernism, at the Willard Gallery; Robert McDonald, dealer, writer and lecturer at the Babcock Galleries. This brings up the issue of how much are the critics influenced by the work they review. As a fellow artist-writer, who has spent years reviewing hundreds of exhibitions—scrutinizing technique, color possibilities, compositional organization, treatment of texture and inventive skill, I can say that it is most difficult to follow the style of any of these artists who pass by scores each fortnight. It is like trying to copy a rain drop dripping down a window pane.

Now that the critics have placed themselves on the mat, the artist who has been criticized by the critic has an opportunity to criticize the critic. The columns of the Digest are open to any pertinent criticism of the exposed work of the artist-critics.

Satires by Bob McDonald

One of the surprises of the fortnight is the exhibition of satirical pictures by Robert McDonald, son of the well known print dealer M. A. McDonald, on view at the Babcock Galleries until May 17. A serious young man with a profound

Mexican Singer: WALTER PACH
At Schneider-Gabriel to May 10

knowledge of old masters, McDonald spends most of his days assisting his father, lecturing and writing about prints—he is one of the best writers in the art world today. Occasionally he breaks out against the foolish fancies of mankind and finds expression for his contagious humor with brush and lithograph crayon.

These are the kind of people one sees every day, but not with the barbed insight of McDonald. His sharp eye doesn't miss a gesture or a characteristic lump of flesh. His pet peeves are the fat, the forty, the licentious, the professional art students, the golf and water-wing addicts. McDonald pokes fun at people with an honest American bluntness, as in the *Bull Dog*, a fat woman with jowls and fox fur piece sitting in a subway, and *Morning Glory*, a wistful commuter among jocund passengers. A 200 pound colored singer sobs out her soul before the mike in *A Heart Like an Ocean*, while *The Last Word* shows a rather shady character, toggled out in a vivid blue suit with purple hat against a background of crooked deals.

Walter Pach of "Ananias"

For the first time in ten years Walter Pach, noted critic and author of many art books including the famous *Ananias*, is having a public showing of his oil paintings. At the Schneider-Gabriel Galleries a varied selection of his colorfully patterned canvases may be seen until May 10.

Most of the critics made favorable comments. Carlyle Burrows of the *Herald Tribune* gave the best report: "His work shows great honesty and genuine simplicity. Mr. Pach, indeed, makes no pretense at all to cleverness; he regards painting, if not with passion, as worthy of deep respect, and careful effort is the essence of his picture making." Edward Alden Jewell of the *Times* judged this "the best show by Walter Pach, regardless of medium," that he had ever visited. Emily Genauer of the *World-Telegram* commented that "his talent is personal, his use of color dynamic, his brushwork vigorous."

Henry McBride of the *Sun* feels that the influence of French art in Pach's case is more of "a delicate tribute."

Alex Kruse of the "Eagle"

Amusing notes from Brooklyn as well as caustic comments on the powers that try to rule the world may be found in Alexander Z. Kruse's exhibition at the Findlay Galleries, New York, until May 10. In his first show in seven years, Kruse, art critic of the Brooklyn *Eagle*, brings his work up to date with canvases, large and small, of bridges, bays, dumps, rural scenes, Mayor La Guardia and just people.

Kruse walks along the outskirts of Brooklyn and sees things that no one else is likely to see. For example, the *Croton Ruins*, a dismantled speakeasy where everyone helps himself to lumber and Kruse helped himself to art.

The artist, long associated with important names in art, works mostly in tones of verdian greens, bay browns



The Art Digest



Waiting: A. Z. KRUSE
At Findlay's to May 10

and purples. As one of America's better known exponents of the genre school, Kruse has a side-glance type of wit, for example the canvas *Here Comes the Bride*, with all the middle class pomp handed out, even when a most indelectable bride appears on the scene. Another amusing piece is *Long Island Peasant*, a woman pushing barrels through the grasses of undeveloped dunes. Kruse cats creep in and out.

Gallatin's Abstractions

A. E. Gallatin, director of the Gallery of Living Art and recent victim of a profile portrait in the *New Yorker*, is more accurately an artist who writes as an avocation. Gallatin's abstractions may be seen at the Willard Gallery until May 3.

"Like all converts to a new religion he is stauncher in practice than many who preceded him in the faith, and when he says abstract he means abstract," wrote Henry McBride in the *Sun*. Edward Alden Jewell of the *Times* noted that Gallatin "continues to paint with taste, with a fineness of touch and also with increasing evidence of inventive skill."

Anthony Toney, Modernist

Anthony Toney, at the Wakefield Gallery until May 9, is a modernist who paints tumbledown structural compositions with vivid colors and a sense of fun. To inject more realism and a more definite plastic touch, Toney piles up heavy pigment, like the stucco bridge in *Cite* and the thick stiple of paint in *Sea Shells*. Tribute to Cézanne is given in the assembled picture of fruit and the built-up portrait of the master.

Stylized sculpture in glazes and stone compositions are the contribution of fellow exhibitor, Gela Forster. Attitudes and snobbish expressions are the sculptor's forte, as in *A Woman I Know*, with tilted hat, gloves and a dangling fox fur.

In the Soyer Tradition

Moses Soyer, one of the three painting Soyer brothers, is exhibiting a group of small figure subjects at the Macbeth Gallery until May 12. Like his twin brother Raphael, Moses paints the do-

cile faces of the meek and weary, thin-faced girls who appear to hurry home from office or factory to seek dishevelled comfort. Sitting with chemise straps dangling and bosoms bare, these rather pitiful specimens of femininity are too tired and discouraged to lift a predatory eye. Moses is a reticent painter. He has a looser technique than his brothers, but the same Soyer shyness in color and feeling is there.

Roerich's Shangri-la

Each man has his Shangri-la, a place on earth he loves, always remembers and plans to return to some day. Svetoslav Roerich, 36-year-old son of the famous Prof. Nicholas Roerich of Roerich Museum fame, has found a near substitute for the original Shangri-la of James Hilton's *Lost Horizon* at the foothills of the Himalayas. In an exhibition of "Paintings of India," at the Argent Galleries until May 17, the younger Roerich portrays his Eastern paradise in highly colored, decorative canvases of monumental size.

The spiritual doctrines of his august father have been an important factor in son Svetoslav's life. Many journeys and a keen interest in humanity have produced philosophical leanings, as may be seen in these picturesque compositions of the East. At present the artist is living with his father at Naggar in the Punjab close to Western Tibet.

Virginia Beresford, Purist

A purist in technique and color is Virginia Beresford, at the Bonestell Galleries until May 3. She retains only the essential suggestion of what she wants to express. Like several other artists, Miss Beresford finds beauty in the simple but difficult planes of a sand dune, and in the intricate forms of sea conches. An infinitesimal quality is reflected in *Overseas Highway*, and especially well painted is *Air Raid*, showing a dark stark hand outstretched against a clear sky filled with dive bombers.

The Dance by Carman

The modern dance is portrayed in the next room at Bonestell's by Albert Carman, ex-soldier and now an established artist. Carmen's soft theatrical color goes well with these sharply drawn ac-

Cézanne: ANTHONY TONEY
At Wakefield Gallery to May 9



The Last Word: ROBERT McDONALD
At Babcock's to May 17

tive bodies. The prancing Tamiris does a wistful number in *Let's Go to the Buryin'*, and Martha Graham in a striped gown looks like Mrs. Charles Laughton cutting up a bit. More emotional movement is caught in *Red Dancer from Trend* and *Angna Enters*.

Those Great Open Spaces

That longing for the great open spaces, which usually runs rampant at this time of the year, may be appeased somewhat by the sweeping Western landscapes by Helen Faick at the Montross Gallery until May 10. Working with oil on paper or gesso board, she paints the rolling and far-reaching contours of the land in a clean-cut manner. Miss Faick, Montana-bred, is an earnest worker with a sincere love for her subject.

Labyrinthian

Bogey man No. 2 to deposit his demons and night terrors in the New York art world is Kurt Seligmann, who is showing "wrapped and cyclonic landscapes" at the Nierendorf Gallery until May 12 (if they can keep them confined that long). These wildly composed figures painted on black glass and the weird costumes on life-sized dummies, designed by Seligmann for Hanya Holm's ballet of "The Golden Fleece," are like characters from Alice in Wonderland gone mad.

Emphasis is on darkness, wherein resides a horde of rampant minotaurs. Seligmann's world is labyrinthian, and the spiral rhythm of his pictures, we are told, originates in this intestinal world. His swirling color is brilliant and modelled with "sgraffiti" (scratching), a method used by Arabs. The effect is magical. Seligmann and Dali should go out together some Hallowe'en night and haunt a house.

Pleasant Places

Isabel Whitney could think of nothing more apt to call her exhibition at the Fifteen Gallery than "Pleasant Places," since these watercolors are of places the artist found most pleasant. To Miss Whitney "quiet" is evidently synonymous with "pleasant," for the show (to May 3) is filled with peaceful gardens, forest streams and country lanes. A cer-

[Please turn to page 31]



Still Life: VAN GOGH. In Schaeffer Sale on May 8

Variety Marks Parke-Bernet's May Sales

THE IMPORTANT Walters sale reported in the last issue of the *Digest* runs over into May, starting the month at the Parke-Bernet Galleries auspiciously.

Concurrent with the May 1 Walters session is the sale of first editions and additional literary property of C. Walter Buhler and other bibliophiles. Next the emphasis switches to stamps with the five-day sale of the celebrated Edward S. Knapp collection beginning May 5 and continuing through the 10th.

Several collections of paintings (including that of Mr. and Mrs. Eugene Schaeffer) constitute the Galleries' May 8 feature. The offerings are wide

enough in range to please a great many collectorial tastes, from the Frenchmen, Van Gogh, Daumier, Courbet, Delacroix and the Barbizon painters, through the 17th century Dutchmen. There is also a large American section, made up of canvases by Murphy, LaFarge, Watrous, Preston Dickinson, Homer, Davies and others. French, English and Italian furniture from the Dr. Preston Pope Satterwhite properties will be sold on the afternoons of May 9 and 10, together with Oriental and Spanish rugs.

On the 14th, 15th and 16th, Part II of the distinguished A. Edward Newton collection will come up for sale. Rare

books, first editions and autograph manuscripts by some of the salient figures in English literature lift these offerings to major rank. Important French and English 18th century furniture, together with Georgian silver and British portraits from the Charlotte Broad collection close the first part of May sales in an afternoon session on the 16th.

Mulhall Collection in Sale

Paintings by 18th and 19th century American and European artists will be sold late this month in an important sale to be held May 26 and 27 near Buffalo. The collection, which includes canvases by Reynolds, Constable, Henner, Ziem, Schreyer and Van Marcke, was started by the late Thomas Mulhall who purchased his first painting, *Le vieux Chêne*, from Corot in Paris in 1865. It was subsequently enlarged by his son, the late James Mulhall.

More than 150 canvases are in the sale. It will be held in the Mulhall gallery in Tonawanda, N. Y., under the auspices of the Chautauqua Summer Galleries of Ellington, N. Y.

Auction Calendar

May 1, Thursday afternoon & evening; May 2 & 3, Friday & Saturday afternoons; Parke-Bernet Galleries; from the collection of Mrs. Henry Walters: Fine French 18th cent. furniture, Sévres porcelains; sculpture by Clodion, Falconet & other masters. Important tapestries, Isfahan & other Persian carpets. Paintings by Fragonard, Boucher, Romney, Raeburn & others. Chinese porcelains & pottery. Miniatures. Old English & French silver. Table porcelains. Now on exhibition.

May 1, Thursday afternoon, Parke-Bernet Galleries; property of C. Walter Buhler and others: 1st editions, Americana, ornithological books, press publications. Now on exhibition.

May 5 to 9, Monday to Friday inclusive, afternoons & evenings, May 10, Saturday afternoon, Parke-Bernet Galleries; collection of Edward S. Knapp: U. S. and foreign stamps, World War envelopes. Now on exhibition.

May 8, Thursday evening, Parke-Bernet Galleries, collections of Eugene Schaeffer & others: modern French paintings, canvases by Barbizon school, 17th cent. Dutchmen and such Americans as Homer, Davies & Watrous. On exhibition from May 3.

May 9 & 10, Friday & Saturday afternoons, Parke-Bernet Galleries; property of Dr. Preston P. Satterwhite: French, English & Italian furniture; Oriental and Spanish rugs & tapestries. On exhibition from May 3.

May 14, Wednesday evening; 15, Thursday afternoon & evening; 16, Friday evening, Parke-Bernet Galleries; Part II of renowned A. Edward Newton collection: rare books, 1st editions & manuscripts; autograph letters & manuscripts by Goldsmith, Hardy, Keats & Lamb. On exhibition from May 6.

May 16, Friday afternoon, Parke-Bernet Galleries; property of Charlotte Broad: Important French & English 18th cent. furniture; Georgian silver; British portraits. On exhibition from May 10.

May 26 & 27, Monday & Tuesday, in Mulhall Gallery, Tonawanda, N. Y.; property of the late James Mulhall: 18th & 19th cent. paintings by European and American artists, including Reynolds, Constable, Blakelock, Corot, Ziem.

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BOOKS: REVIEWS & COMMENTS

Mexico's Moderns

MODERN MEXICAN PAINTERS. By MacKinley Helm. New York: Harper & Brothers; 205 pp.; 82 reproductions; \$5.

Reviewed by FRANK CASPERS

FOR those who subscribe to the currently fashionable assumption that Mexican painting is in a premature decline, Dr. Helm's enormously stimulating book will provide a delightful awakening.

Mexican mural painters, it is true, no longer make the Hemispheric splash they once did, but as Dr. Helm so convincingly shows, there has risen in their place a group of easel painters—some of them well known in the United States and some scarcely even heard of—whose work is of intrinsic significance, both as aesthetic production and as expression of Mexico's indigenous spirit.

The author, having actually lived this book in the artists' studios in Mexico, achieves in his record an immediacy, a sparkling impact that is completely free of the musty smell of the research library. This is true even when he sets the stage of his narrative with a brief account of what went on in Mexican art before the rise to international fame of the modern muralists. Nothing much did go on, as a matter of fact, except in brave instances in which individual painters dared to raise themselves above the dismal level of an academy that had grown out of a decadent Colonial art. The younger spirits pierced this coagulated layer of undigested European memories and, with logic and sure instinct, went back to earlier native traditions for aesthetic nutrition.

Mexican reputations began spilling over geographic borders. Rivera, Orozco and Siqueiros were among the first to win international fame, and in illuminating chapters their art and their minds are dissected by the gracious, yet sharply understanding pen of Dr. Helm.

The easel painters, whose vitality currently charges Mexican art, are grouped under the headings "Neoclassicism," "Mexicanism," and "Abstraction, Sombulism and Surrealism." Here the author is an engaging host, presenting, under the first heading, Galván, Cantu, Lozano and Tebo (the Galván account is particularly lucid, clear, beautifully sentient); under the second, Tamayo, Izquierdo, Uribe, Ruiz and Goitia; and under the third, Mérida, Montenegro, Villa, Kahlo, Lazo, Romero and Meza. Dr. Helm makes a real contribution in



MacKinley Helm by Federico Cantu

this last section, for in it he puts Mexico's advanced movements in true historical perspective, relating them both to their European equivalents and to their parallels in earlier native traditions.

A feeling of Mexico—its pessimism, its poverty, its paradoxes—seeps into these pages, as does also a sense of its social structure and some of the congenial iniquities that keep revolutionary caldrons bubbling. Aesthetics are discussed in a chapter described by the author as "skippable," an adjective the reader should ignore. The discussion is both sound and simple, stripped of the pedantic verbiage that often obscures the principles that underlie this field of thought.

If anything unlaudatory is to be said, it is that the thought-content of the first two chapters does not emerge with the clarity and form characteristic of the rest of the work.

Dr. Helm brings to his book a freshness of viewpoint and an informed enthusiasm that a jaded professional critic could hardly duplicate. *Modern Mexican Painters* is, in short, the kind of book that ferrets out in the reader hidden desires to paint and excites them into activating forces. It is also guaranteed to instill an appetite for the excitements and satisfactions of collecting the historically unsifted art of one's contemporaries. If the collecting of Mexican painting spurts noticeably ahead, it would be safe to wager that this completely enjoyable and meaty volume has had the wide sale it so unqualifiedly merits.

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Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Blue Ridge, N. C.

BLUE RIDGE'S 7th ANNUAL INSTITUTE, July 28 to Aug. 3. Open to all artists. All media. Artists' meetings & discussions in addition to show. For details write Blue Ridge Art Institute, Blue Ridge, N. C.

Chicago, Ill.

CHICAGO INSTITUTE'S 20th WATERCOLOR INTERNATIONAL, July 17-Oct. 5. Open to all artists. Media: watercolor, pastel, gouache, drawing & monotypes. \$1,100 in prizes. Jury. Last date for arrival of cards: June 2. Last date for arrival of exhibits: June 19. For cards and data write Daniel Catton Rich, director, Art Institute of Chicago, Chicago, Ill.

Gloucester, Mass.

NORTH SHORE'S 19th ANNUAL, June 29 to Sept. 6, at the Association Galleries. Open to members. Jury. \$150 in prizes. Media: sculpture & all pictorial media. Last date for arrival of entries & cards: June 6. For information write Adelaide E. Klotz, secretary, East Gloucester, Mass.

Montgomery, Ala.

ALABAMA WATERCOLOR SOCIETY'S ANNUAL, beginning May 24 at the Museum of Fine Arts. Jury. Medium: watercolor. Fee: \$1 for non-members. \$40 in prizes. Last date for return of cards: May 12. Last date for arrival of exhibits: May 14. For cards and information write Mrs. Virginia Barnes, Secretary, Montevallo, Ala.

New York, N. Y.

ACADEMY OF ALLIED ARTS, 10th annual summer exhibition, July 1 to August 30. Open to all artists. Media: oil & watercolor. Entries must be received before June 20. For entry cards address: Leo Nadon, Director, 349 West 86th St., New York.

Pittsburgh, Pa.

CARNEGIE INSTITUTE'S AMERICAN PAINTING EXHIBITION, opens Oct. 23, 1941, at Carnegie Institute, Pittsburgh, Pa. Open to American citizens who have not previously shown in a Carnegie International. Medium: oil. Jury. \$3,200 in prizes. For data write Carnegie Institute, Department of Fine Arts, Pittsburgh.

San Diego, Calif.

NATIONAL WATERCOLOR EXHIBITION, June 23 to Sept. 1, at Fine Arts Gallery. Open to all. Media: crayon, watercolor, pastel & tempera. No fee. Jury. Prizes. Last date for return of entry cards: June 6; for arrival of exhibits: June 9. For data and cards write Reginald Poland, Director, Fine Arts Gallery, San Diego.

Going to Town

THE Philadelphia Print Club's 18th annual salon of American etching, on view through May 2, received a very substantial nod of recognition from official Washington. The Library of Congress purchased for its permanent collection 11 exhibits, including Niels Yde Andersen's spirited horse and buggy *Going to Town*, which also took the salon's \$100 Charles M. Lea prize.

The show, which contains exhibits from 32 States, was described by Dorothy Grafly of the *Record* as reaffirming the essential vitality of etching.

Harry Sternberg took first honorable mention with his dramatic statement in *Man and War*, followed by Albert Gould, with *Oasis*; Lawrence Kupferman, with *Saratoga Springs Victorian* and Dorothy Morrison, with *Flowers for Sale*.

In addition to the Anderson prize-winner, the Library of Congress purchases included the Gould mention winner and Freda Leibovitz' *Mexican Mothers*, Minna Citron's *Lady with Program*, Pasquale Masiello's *Loultide*, Abbo Ostrowsky's *Pennsylvania Farm*, Moses Hyman's *Sam*, Keith Shaw Williams' *Harvest*, Marco Zim's *Hillside Farm* and George Jo Mess' *Summer Solitude*.

Waylande Gregory Answers

[Continued from page 9]

the Project." Also, four out of the eight 1941 Guggenheim art fellowships went to WPA artists—Bruce Mitchell, Leonard Pytlak, Richmond Barthe and Ruth Reeves.

Concluded Gregory: "Without the assistance of the WPA this country would have paid a price so dear in human lives that most of us do not even like to contemplate the possibility. However, instead of a sad decrease in creative activity, one now finds that the whole country during these last few years has become aroused to an enthusiastic interest in the arts, certainly in large part due to public support."

Competitions

GOVERNMENT MURAL: Section of Fine Arts competition for \$26,000 commission for 27 panels for the Rincon Annex P. O. in San Francisco. Open to all American artists. Closing date: Oct. 1. For full information write Section of Fine Arts, Public Buildings Administration, Federal Works Agency, Washington, D. C.

GOVERNMENT MURAL: For Hutchinson, Kan., P. O. Open to artists of Arkansas, Kansas, Missouri and Oklahoma. Award: \$2,800. Closing date: July 15. For full information write John P. Harris, Editor of "News-Herald," Hutchinson, Kan.

GOVERNMENT MURAL: For Eugene, Ore., P. O. Open to artists of Oregon and Washington. Award: \$2,350. Closing date: July 1. For full information write Robert Tyler Davis, Director, Portland Art Museum, Portland, Ore.

GOVERNMENT MURAL: For Longview, Texas, P. O. Open to Louisiana and Texas artists. Award: \$2,100. Closing date: May 24. For full information write Ward Lockwood, Department of Art, University of Texas, Austin, Texas.

GOVERNMENT MURAL: For Provo, Utah, P. O. Open to Idaho, Nevada, Utah and Wyoming artists. Award: \$1,950. Closing date: June 14. For full information write Gail Martin, 716 Newhouse Building, Salt Lake City, Utah.

NATIONAL DEFENSE POSTER COMPETITION: The Modern Museum, "to discover the best poster designers and to interest the government in making use of their talents," is sponsoring this \$3,000 competition in three divisions: Army recruiting, Defense Savings Bonds, and Travel in the American Republics. Closing date: June 12. For complete information write Elliot F. Noyes, Museum of Modern Art, 11 W. 53rd St., New York City.

CRANBROOK SCHOLARSHIPS: Cranbrook Academy announces the prospective awarding of a limited number of resident scholarships, on a competitive basis, for study in its advanced departments of architecture, sculpture and painting for the year 1941-42. Inquiries must be received before June 2. Scholarships are valued at \$900 each. For full information write Richard P. Raseman, Executive Secretary, Bloomfield Hills, Michigan.

SYRACUSE UNIVERSITY ART SCHOLARSHIPS: the University offers a \$400 and a \$200 scholarship for art students who meet the school's entrance requirements. Awards to be made on basis of samples of work submitted. There are also two architecture scholarships, worth \$400 and \$200. Work must be submitted on or before July 5. Application for entrance to competitions are due before June 26. Write for particulars to Dr. F. N. Bryant, Director of Admissions, Administration Building, Syracuse University, Syracuse, N. Y.

CINCINNATI ART ACADEMY SCHOLARSHIPS: three, open to applicants between 17 and 25 living more than 25 miles from Cincinnati. Scholarships provide tuition & cover classes in painting, sculpture, graphic arts & commercial art. For details write Walter H. Siple, Director, Art Academy of Cincinnati, Cincinnati, Ohio.

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The Field of American Art Education

By FRANK CASPERS



View of Robert Brackman's Class at Noank, Conn.

Brackman at Noank

NOANK is a small fishing village on the Connecticut coast not far from New London. Framed on one side by picturesque countryside and on the other by the waters of Fishers Island Sound, Noank's quiet streets and busy fishing harbor attract each summer a host of important artists.

Among them is Robert Brackman, who this summer will teach from June 23 to Aug. 30. Mornings are devoted to life, still life and portrait classes in Brackman's spacious new studio, with each student receiving the noted artist's personal attention. During the afternoons the class works out of doors, painting the rich variety of landscape material offered by the town and its environs. Enrollment, Brackman reports, will be limited to preclude the possibility of class too large for individual instruction.

Kansas City Summer Plans

The Kansas City Art Institute will conduct summer classes in drawing, design, fashion, sculpture, ceramics, advertising art, landscape and portrait painting from June 9 through Aug. 1.

Supplementary lectures in Far Eastern and medieval art will be given by Lawrence Sickman, and on decorative arts by Ethlyne Jackson, in the air-conditioned Nelson-Atkin Gallery. Drawing and anatomy will be under the direction of Wallace Rosenbauer and landscape will be taught by Charles Bunnell of Colorado Springs.

On Monhegan Island

Margaret Jordan Patterson will, from July 1 to Aug. 11, teach landscape painting on rugged, wooded Monhegan Island. Situated 18 miles off the coast of Maine, Monhegan has for years drawn artists because of its clear, cool summer climate and its wealth of ma-

rine and landscape material, ranging from crashing surf to fishing villages, harbors and wind-blown trees.

"The plan," Miss Patterson says, "is to teach seeing, what you see, and why, and how to express it with simple problems in design and composition as related to pictures. The painting is based on relation of color, and developed through work in the various mediums."

In the Berkshires

A friendly old remodeled barn, located high up in the Berkshires beside a swift stream serves as the studio for the Blake Studios summer session. Near rugged peaks, spreading valleys, lakes and wooded areas, the school's students paint a vast range of landscape material, rural and unspoiled, yet only six miles away is the city of Pittsfield (Mass.), with its museum, stores and theaters.

Instructor Leo B. Blake, whose courses are especially suitable for teachers of art, teaches "how to use and teach the use of oils, watercolors, pastels, charcoal, pen and ink and pencil; use of color and theory of color; illustration and figure composition; commercial art, advertising layout and linoleum block prints." Vacation attractions include golf, tennis, fishing, bathing, cycling, horseback riding, archery and summer theaters.

Bastian to Teach

Dorcas D. Bastian's studio, set in a flowered garden, is in sight of the boat-filled harbor of Gloucester and the wealth of paintable material in its immediate vicinity. There, beginning late in June, Bastian teaches painting, stressing the scientific use of color as taught by the late Hugh H. Breckenridge.

Guest instructors, who will take over the class for short periods, include Hobson Pittman and Morris Blackburn.

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In Old Mexico

SAN MIGUEL DE ALLENDE, located 200 miles north of Mexico City in the foothills of the mountains that hem in Mexico's central plateau, is the scene of the Pan-American Escuela Universitaria de Bellas Artes's fourth summer art school. Located in a large remodeled colonial convent, it offers college credit courses (July 1 to Sept. 1) in all branches of art and architecture taught by American and Mexican professionals.

Students, who live in a modern inn, learn conversational Spanish in addition to the crafts, landscape (Stirling Dickinson), figure painting and composition (Rufino Tamayo), mural painting (Pedro Martinez), sculpture (Angelica Archipenko), architecture (Chas. Worley), woodcarving (Simón Ybarra), interior decoration (Dorothy Kirk), ceramics (Felipe Vázquez) and weaving (Ramón Muñoz).

From Florida to Carolina

In a lodge nestling 4,000 feet up in the tree-sheathed Blue Ridge Mountains of North Carolina, the Ringling School of Art is, on June 22, opening its first summer session north of its Florida locale. Within easy reach of lakes, water falls, precipitous crags and valleys, students of landscape will have a wealth of exciting material to paint under the direction of Loran F. Wilford. Besides this, in studios overlooking deep valleys, students will study

life and still life, portraiture, illustration, advertising art and layout under Wilford and Donald Blake. Dress design and fashion illustration classes will be taught by Guy Saunders.

Art teachers and college students may earn college-grade credits; art students and high school students may learn the fundamentals of their favorite branch of art while enjoying a vacation in an off-the-beaten-track mountain resort noted for its splendid climate.

Modern Art With Davidson

Four years ago, at the request of his winter students, Morris Davidson organized a summer class at Rockport, making his teaching of modern art available the year 'round. This year Davidson's group will begin work on June 16 and continue through August 29, painting five mornings a week in the studio and two afternoons a week pencil sketching out of doors—learning, Davidson reports, "to abstract from nature."

"The instruction," Davidson writes, "is entirely individual. A series of painting problems and exercises are given each student in order to equip him with principles of modern design and the use of color to express weight, volume, space, et al . . . The majority of the students are art teachers and educators interested in modern viewpoints—also experienced painters who want to break away from academic backgrounds." An added feature is a monthly trip to the Boston Museum.



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About Indian Art

IN A MOUNTAIN valley 7,000 feet above sea level and near cliff dwellings and Indian pueblos, the University of New Mexico will conduct, from July 28 to Aug. 23, its 11th annual field school of Indian art and its laboratory of anthropology. With headquarters in Santa Fé, field trips will be made to Indian ceremonials and dances, facilitating the study of Indian art and culture in the Southwest. Lecture courses and laboratory work, carrying college credits, will cover the origin and development of the decorative arts of the Pueblo Indians and other Southwestern tribes from prehistoric times to the present.

Courses are not entirely in the past, as one of the aims is to study means of incorporating the Indian contributions into contemporary art, both fine and applied.

The Honore Fellowship

On a 100-acre farm that provides an abundance of food for its members, the Paul Honoré Fellowship will hold forth this summer from June 20 to Sept. 1, offering studios, professional counsel and Southern cooking to artists and craftsmen. There are facilities for work in every medium, including ceramic sculpture and pottery, lithography, etching, mural and easel painting.

Members work on any of their own projects in which "color, drawing or design control the result." Discussions and arguments are fostered on such topics as "Taking Art to Market." Recreations include archery, swimming, boating, golf, tennis, and good companionship.

Veteran Anson K. Cross

This season will be the 16th for Anson K. Cross' summer art school at Boothbay Harbor, Maine, but it does not mark the 16th year of Cross' teaching. He began in 1883 as a 20-year-old member of the faculty at the Massachusetts Normal Art School, following this with work at the Boston Museum School and Columbia University's extension division.

At Cross' Maine school, as at his winter classes in St. Petersburg, Florida, he teaches landscape and portraiture, still life and commercial art, basing his work on accurate vision. To true up his students' pictorial vision Cross has them, at the beginning, use a special drawing glass through which the student's sketch can be seen against the landscape drawn and inaccuracies checked and corrected.



Barse Miller(L) and Paul Sample(R) at University of Vermont Summer School

Vermont Classes

IT WAS 150 years ago, in 1791, that Vermont University was founded. During its century and a half of activity, art courses have come increasingly into their own, until today, Vermont's summer session attracts students from many parts of the country. Vermont, with its rugged mountains, rustic by-roads, covered bridges and stream-cut valleys, offers exceptional landscape material for the classes of Barse Miller and Paul Sample, nationally known teachers and exhibiting artists.

Beginning July 7 and continuing through Aug. 15, Sample and Miller will teach watercolor and oil painting of both landscape and life. Augmenting their classes will be freehand drawing by Elizabeth V. Colburn, head of the university's art department; applied art and appreciation of modern art by Isabel Clark Mills, also of the university faculty, and art education for teachers and school executives by Eugene Myers of Columbia Teachers College.

Recreations, favored by Vermont's ideal summer climate, range from swimming to mountain climbing.

Syracuse Summer Course

Syracuse University's summer session, featuring instruction in architecture, art history, drawing, painting, modeling and other studio arts, begins July 7 and will continue for six weeks.



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On Cape Ann

NOT FAR above Boston a prominence noses out from the Massachusetts coast. Its rocky edge breasts the Atlantic surf and encloses a picturesque area of wooded, rolling land. Cape Ann it is called, and for years it has been a favored summering place for some of the most prominent artists. One of the settlements to claim a large share of them is Rockport, a town that, at the extreme point of the cape, rims a quaint little harbor.

One of the Rockport classes attracting students from most sections of the country, and from South America as well, is the Cape Ann School, conducted each July and August by Ann Brockman, Jon Corbino and William C. McNulty. Their studio, a spacious affair overlooking a bay and the granite jetties that hem it in, houses figure classes in which students work, usually from more than one model, in all media.

Besides stressing the basic fundamentals of painting, McNulty, Corbino and Miss Brockman strive to bridge for their students the gap between art school and professional careers. Aesthetically complete pictures, rather than school studies, are the goal, and in this direction students are taught to combine figures in compositions, employing both indoor and landscape settings.

Swimming, tennis, sailing and fishing fill leisure hours, and, for landscape enthusiasts, the town's tree-shaded streets, quaint fishing boats and its busy little harbor provide a variety of material.

Stevens' 29th Season

One of the oldest classes on Cape Ann is that conducted at Rockport by W. Lester Stevens, widely known exhibiting artist and teacher. Featuring four out-of-door criticisms each week and a weekly painting demonstration, the Stevens class paints the old wharves, granite quarries, the Atlantic and its rugged coast, and the picturesque streets and landscape environs of Rockport.

Stevens' emphasis is on landscape painting in both oil and watercolor, but in a class inaugurated last year he teaches figure painting out of doors. At the end of each week he gives a general criticism of the work accomplished, accompanying this with a lecture. Arrangements can be made for independent work and private criticism. Dates of the Stevens class are July 1 through August 30.

Indiana Landscape School

Brown County in Indiana is one of the Midwest's best known artist's colonies. Known particularly for its rolling woodlands, its hills and rich growths of trees, it is the scene, from June 16 to Aug. 28, of the landscape classes of C. Curry Bohm, nationally prominent landscapist.

Students work in oil and watercolor and paint out of doors four mornings each week, receiving personal criticism not only for class work but also for work done outside regular hours. Bohm strives to help students interpret nature in their own personal idiom and to "obtain a variety of greens with a very limited palette."

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The Ogunquit School

At OGUNQUIT there is a break in the Maine Coast. A channel of water curves inland and carves out Perkins Cove, where, for many years, the Ogunquit School of Painting and Sculpture has been situated, the large windows of its three studios facing on one side, the ocean, and on the other, a picturesque fishing village and its craft-dotted harbor. The school, open to beginners as well as advanced students, boasts instruction by two painters, Bernard Karfiol and William von Schlegell, and by the sculptor, Robert Laurent. Classes are held from July 7 to Aug. 22, with criticisms given twice a week.

Two models are employed, and on Monday and Thursday evenings, students may augment their work by attending a life sketching class, at no additional cost. "The policy of the school," its directors point out, "is to allow each student the utmost freedom for individual expression and at the same time to give him training in the fundamentals of the techniques of painting and sculpture."

In addition to all the vacation pastimes available at a seaside town, the students are given a costume ball and are taken on several school picnics.

Woodbury-Ross School

Another Ogunquit art teaching group is the Woodbury-Ross Summer School, situated at the very edge of the Maine coast where a tidal river enters the Atlantic. Across the river, in sight of the studio, is a fishing village, with boats clustered in front and a high cliff rising behind; nearby is a long sand beach which fades into rolling dunes.

Here George K. Ross of the N. Y. U. faculty teaches painting (following the precepts promulgated by the late Chas. H. Woodbury, the school's founder). He is assisted by Robert L. Bertolli, drawing; Leo H. Cole, three dimensional design; Elizabeth Ward Perkins, psychology of observation, memory training and drawing from motion pictures; Paul St. Gaudens, sculptural composition, and Eleanor M. Ross. Some classes begin July 7, others July 21, and continue through Aug. 16.

Minnesota Courses

Courses in drawing, painting and modeling, taught by S. Chatwood Burton and Walter Huchthausen, are a feature of the University of Minnesota's summer session, June 16 to July 25. Two lecture courses, "Introduction to Modern Art" and "The Great Masters of Italian Renaissance Painting," will be given by Dr. Laurence Schmeckebier, fine arts head at Minnesota and author of books on Mexican art and the Renaissance.

The university's College of Education is also offering a series of courses relating to the art field.

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Blue Ridge Institute

DURING the past six years leading artists of the South have met for a week of exhibitions, demonstrations and discussions at Blue Ridge, N. C., high up in the cool Blue Ridge Mountains, not far from Mt. Mitchell, the highest peak east of the Rockies. This year their 7th annual art institute will be held from July 28 through Aug. 3, featuring a course in ceramics under the direction of Kenneth Smith, head of ceramics at Newcomb College in New Orleans; another in art appreciation, taught by Miss Michalena LeF. Carroll, lecturer for the Brooklyn Botanic Garden, and one in etching, by Elizabeth White, prominent southern etcher.

The district of the meeting offers ceramists an opportunity to study the pottery of local mountain potters. In large numbers they attend the meetings bringing with them examples of their work, which at its origin stems from the old English and Scotch potters who settled in the mountains two centuries ago.

New Gloucester Society

Under the direction of Yovan Radenkovich, 110 artists who are active in and around Gloucester have formed the Gloucester Society of Artists. The group plans to establish in the noted art colony an art center which will eventually comprise an art school and a museum, the latter to be called the New Gloucester Museum and to be the home of a collection of contemporary art to be contributed by Society members and their donor friends.

Future plans call also for art lectures open to the public, free scholarships for the school and an art gallery in New York City to remain open during the winter when the Gloucester colony normally hibernates.

Along Good-Neighbor Lines

Enthusiastic Good-Neighbor Americans can expand their knowledge of Mexico through the tours and lectures conducted by Mexican Horizons, a group now planning its second annual series of two-week seminars in Mexico. The seminars, given in English, cover a variety of topics, including Mexican art.

Art as Ambassador

Another instance of the increased use of art as a link between nations is the exhibition, "Art of Britain at War," which Lord Halifax will officially open May 22 at the Museum of Modern Art in New York. To remain on view throughout the summer, the show's purpose is to illustrate the role England assigns to her artists and designers in wartime.

Exhibits include oils, watercolors, drawings, prints, posters, cartoons, films, photographs, architecture and camouflage of the present war, as well as work of British artists during the first World War. Following the Modern Museum showing, the exhibition will tour numerous other cities in the United States and Canada.

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57th Street in Review

[Continued from page 21]

tain charm and buoyancy of color is felt in the tangled color of an open field and the natural flora along hedgerows.

MacNicol's Remembrances

No less than 29 exhibitions have been held by MacNicol, whose watercolors "Remembrances of South America and British West Indies," are the current attraction at the Milch Galleries (until May 17). While the show follows along travelogue lines, it is evident that MacNicol is a prolific worker with an eye for the unusual and with an easy flowing brush.

Ragnar Olson of Sweden

Ragnar Olson, Swedish-American painter, recently returned from an extensive visit to his native land, is showing a number of recent canvases at the Academy of Allied Arts, until May 16. Scenes from Bohuslan, the artist's birthplace, dominate the exhibition—red huts, fishing sheds, net stands are caught with an eye for values and atmosphere. The tang of the sea is well reflected in his fishing boats acrest the briny deep.

William Johnson Exhibits

An interesting slant on picture making is found in William H. Johnson's exhibition, hanging at the Reed Gallery May 4 to 19. This young Negro artist, born in South Carolina and a participant in the modern art movement in Paris, paints large sized compositions of Negro folk against a deep South background or in Harlem night club environs. Working with primitive colors and simple patterns, Johnson can compose a picture that has the linear ensemble of an applique Egyptian wall hanging.

Five Men at Vendome

On the heels of the five women at the Vendome Gallery last fortnight come five men exhibitors to show (until May 10) what they can do in the way of painting. Winold Reiss, best known for his Indian subjects, contributes deep-toned pastels of a velvety texture, whose quiet tones are so much in contrast to his vivid Indian patterns. Also in this diversified exhibition may be found the silvery nudes and luminous still lifes of Herbert Decklemaun, and the theatrically lighted canvases of Howard Claney. The most conservative exhibitor is Israel Doskow. Director Joseph Buzzelli shows large dramatic landscapes of Pennsylvania hills and a sparkling little watercolor.

Fast Finger Paints

Like undersea floral life the finger paintings of Francis Fast swirl and sway around the walls of the 460 Park Avenue Gallery. On view until May 3, these classical abstractions follow leaf motifs developed in rhythmic forms.

Finger painting dates from the 18th century when it was employed by the Chinese master Kao-Chi-Pei. Bringing it up to present day development, Fast uses a gelatinous watercolor that requires the work be finished in one operation. The impression is unpremeditated and is composed as the mood impels. One wonders what would happen if Stokowski or Toscanini took up finger painting.

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Credit Where Credit Is Due

A recent circular issued by the National Geographic Society of Washington, D. C., entitled *The Geographic Brings the World to Your Door*, has on its cover a reproduction of Bryant Baker's giant monument to the Pioneer Women of Oklahoma. Credit is given to the photographer, whose sole contribution is an exposed plate, which includes a presumably Oklahoma school girl—but not one word of credit to the sculptor who created the monument itself.

A fairly recent issue of a national business magazine included two excellent early American portraits of railway builders—not one word of credit to the photographer who made a kodachrome copy of these works of art.

Is the credit for a reproduction of a work of art more important than a mention of the creator of the work of art?

—HERBERT STOOPS.

No Appeasement

Again the League is having trouble with another recalcitrant dealer and has found it necessary to strike out from the shoulder. In turn the League and its attorney have been subjected to threats of various and assorted kinds. Maybe we are foolish, but threats from people of this type, and whose records are so soiled, fail to terrorize or even impress us. These people should know from past experience that the League can be depended upon to do whatever is necessary to protect the artist in such cases.

The League is educating some dealers who need something of a curb bit, but we wish that we might educate all artists to exercise some caution when it comes to paying out their money to dealers. Again we urge, if you are not sure of the integrity or standing of a dealer, please communicate with the League first, and not after you are hurt.

—ALBERT T. REID.

Have You Any Questions?

Quite a number of artists are taking advantage of the long experience of the League's Technical Adviser by asking him a variety of technical questions. This service is open and gratis to all members of the League. Simply state your questions clearly and enclose a stamped self-addressed envelope to avoid any possibility of error. Some of the most interesting and informative questions and answers will be reprinted in this department. Address such questions to Harold C. Parks, 17 Collingwood Road, Maplewood, New Jersey.

The League's Medal of Honor

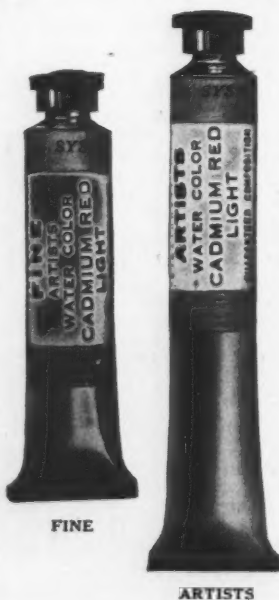
On behalf of the National Executive Committee of the League, the following letter was sent to Hugh F. Lenz of Los Angeles, California:

"Dear Mr. Lenz: We understand that the remaining heirs of your brother, the late Alfred David Lenz, are yourself, Mrs. Meda L. Lenz, and Mrs. Matilda Wildhagen. May we address you as representing all the heirs with the object of making known to you the recent action of the American Artists Professional League, Inc., which awarded to your brother posthumously the highest honor that we can bestow, our Medal of Honor, in gold.

"While primarily it is belated recognition of the outstanding achievement of Alfred D. Lenz, great sculptor, in perfecting his lost-wax method of casting metals, it is also awarded in gratitude to you, his heirs, who chose to make this technical knowledge available to all without financial benefit to yourselves. Your choice of this nation-wide League as custodian of the formula was

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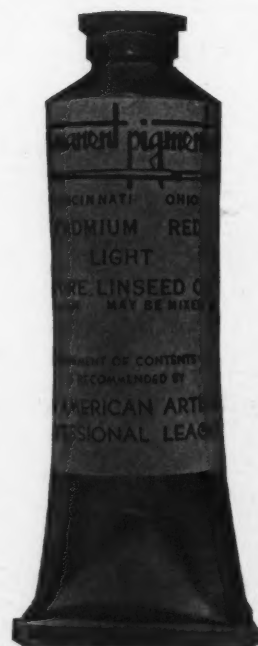
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due to the suggestion of Mr. Lord, a member of our National Executive Committee. You know already that we transferred it, through Georg J. Lober, to the National Sculpture Society with the understanding that they publish the Lenz method in book form. This they did admirably in 1933.

"It is Mr. Lober, of our National Executive Committee, who modeled our Medal of Honor, completing his work too late to have the medal cast and lettered for our Annual Meeting last month. A photograph of the medal was handed with our citation to your brother's old friend, Orlando Rouland, at this meeting. This photograph we now forward to you as earnest of the actual medal which we will present, with ceremony, to you or to your representative, at our Annual Meeting in New York City, in February, 1942. We will advise you of the exact date and place well in advance of the event.

"Meanwhile may we express to you and your fellow heirs our enduring appreciation of your memorable act which the award of the medal to your brother also commemorates." Signed, for the National Executive Committee, by Wilford S. Conrow, National Secretary, and F. Ballard Williams, National Chairman.

Replying to the above, Mr. Lenz writes:

"Gentlemen: Please accept my sincerest thanks for the beautiful photograph of the Georg Lober medal which the League has posthumously awarded my brother, Alfred David Lenz.

"This splendid gesture of the art world in thus honoring my brother's work comes as a total surprise and the knowledge that he has left an imprint sufficiently deep to deserve such honor naturally makes his heirs happy.

"Mr. Lober's work is exquisite and I hope he and those who joined with him in the idea of awarding the first medal to the heirs of Alfred Lenz will be apprised of their grateful thanks. The copies of your letter have gone on to Mrs. Matilda Wildhagen and Mrs. Meda Lenz Taylor and the photograph is being seen by each in turn.

"If the vagaries of time will permit my being in New York when the medal is formally presented, I will deem it an honor to receive it in behalf of the heirs.

Very sincerely yours,
(signed) Hugh F. Lenz."

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More Art Week Reports

We have not yet made mention in these pages of many of the State Chapters and State Directors who sent in most interesting reports of their various observances of American Art Week in 1940. We wish we could give them in greater detail, but space is limited.

Colorado

Mrs. Caroline Tower, American Art Week Director for Colorado, arranged a number of interesting exhibits of the kind of local art and local crafts that we are most anxious to preserve in the United States. During American Art Week sales of paintings in Grand Junction amounted to \$600; in Denver to \$263; the Penny Art Fund spent \$150 for local paintings, which were then presented to clubs which had done constructive work for art during the year. One painting by P. Stockton was sold for \$200. All the cities and towns in the state celebrated Art Week in some fashion, and nearly all of the Federated Women's Clubs made some effort to stress American arts and crafts.

Connecticut

At the League's annual dinner meeting Mrs. Frederick Monroe Card, State Art Week Director, reported a most successful celebration of Art Week in Connecticut. We regret very much that Mrs. Card is resigning as director. She has been succeeded by Mrs. Caroline Clark Marshall, who will serve for 1941. Mr. and Mrs. Marshall are planning to make colored movies of the 1941 American Art Week celebrations in Connecticut.

Florida

Mrs. Myrtle Taylor Bradford, State Art Week Director, reports that Florida now has 1,000 federated artists. Art Week reports told of pilgrimages, special programs, and exhibitions all over the state. Mrs. Bradford inaugurated an international program with Pan-Americans to promote friendly relations through a common interest in art. A special feature of Florida's celebrations were the Art Week pilgrimages. Almost 150 people went on such a pilgrimage to Nassau, ninety-two to Havana, forty-two to Haiti and Jamaica. Thirty paintings were carried for exhibiting on these trips. Jamaica returned the visit, bringing an exhibit of craft work and watercolors to be shown in Florida.

France

No report has come from the League's Paris Chapter, which at one time was very active. Some, at least, of the members are now in this country.

Honolulu

Letters from Honolulu report many sales made at the Honolulu Printmakers 12th Annual, in November. Twelve prints and one oil painting were sold at the exhibition of the Association of Honolulu Artists. Mr. Jon Freitas, Chairman of the League's Honolulu Chapter, and Mrs. Freitas, offered a prize for the best painting shown at the 13th annual exhibition at the Honolulu Art Academy. Besides the Honolulu Art Society's purchase prize, 11 commercial prizes were awarded. The most popular of the Society's activities has been a series of tours to the studios of local painters. Robert Eskridge is now the Director of Art Week for Hawaii.

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Institute of History & Art To May 15: Prints, William Gropper.

AMHERST, MASS.
Amherst College To May 15: American Painting.

ANDOVER, MASS.
Addison Gallery May 7-21: Prints from United States and Uruguay.

ASBURY PARK, N. J.
Society of Fine Arts (Berkeley-Carteret) May 6-June 2: 4th Annual, Watercolors and Sculpture.

ATLANTA, GA.
High Museum To May 15: Friends of Art.

AUBURN, N. Y.
Cayuga Museum To June 2: Paintings, Ernest Townsend.

BALTIMORE, MD.
Museum of Art To May 25: "Design Decade"; Mrs. J. W. Thorne's Miniature Rooms; Elsa Hutzel and Alexander Clayton.

Walters Art Gallery To May 25: Old Seves, Porcelain of Kings.

BINGHAMTON, N. Y.
Museum of Fine Arts May: Binghamton Society of Fine Arts.

BIRMINGHAM, ALA.
Public Library Art Gallery May: Watercolors, Walter Swann.

BOSTON, MASS.
Doll & Richards To May 17: Animal Studies, Helen Wilson.

Horne Galleries May 5-24: Paintings, Pat Erickson.

Museum of Fine Arts May: New England Embroideries before 1800.

Vose Galleries To May 17: Willard Cummings.

BUFFALO, N. Y.
Albright Art Gallery To May 12: 8th Annual, Artists of Western New York.

CAMBRIDGE, MASS.
Fogg Museum May 5-June 1: American Landscapes, George Inness to George Bellows.

CHICAGO, ILL.
Art Institute May: Masterpieces of French Art; Mrs. J. W. Thorne's Miniature Rooms.

Chicago Galleries Assn. May: Florence White Williams, Bernard Franzer, Alfred J. Wands.

Kuh Gallery May: Lyonel Feininger.

Mandell Brothers May 10-15: 2nd Annual Indian Exhibit.

CINCINNATI, O.
Art Museum May 4-25: Ohio Watercolor Society.

Modern Art Museum To May 20: Expressionism.

CLEVELAND, O.
Museum of Art May: 23rd Annual, Cleveland Artists and Craftsmen.

CONCORD, N. H.
State Library May 5-31: John Chandler, Carl Tail, Marguerite Gravis.

DALLAS, TEX.
Museum of Fine Arts To May 31: Printmakers Guild.

DAYENPORT, IA.
Municipal Art Gallery To May 27: Iowa Honorart.

DAYTON, O.
Art Institute May: 51st Annual, American Painting.

DENVER, COLO.
Art Museum May: Watercolors, Frances Hoar Trucksess; Candido Portinari.

DETROIT, MICH.
Artists Market To May 12: Work by Harold Cohn.

Institute of Arts To May 31: Masterpieces of Art.

GREENWICH, CONN.
Society of Artists To May 24: 23rd Annual.

GRINNELL, IA.
Grinnell College To May 10: Brester Woodcuts, Engravings and Etchings.

HAGERSTOWN, MD.
Washington County Museum May: Robert Franklin Gates.

HARTFORD, CONN.
Wadsworth Athenaeum To May 18: Needlework and Landscapes.

Nelson Gallery To May 31: Cleveland Artists.

LAWRENCE, KANS.
Thayer Museum May: Oils, Raymond Eastwood.

LOS ANGELES, CAL.
Foundation of Western Art To May 31: Painters of New Mexico.

Municipal Art Commission May: Riverside Art Assn.

Museum of Art To May 29: Work by Einar Hansen.

Stendahl Art Galleries May 8-18: Paul Klee Memorial.

Vigevano Gallery To May 15: Marc Chagall.

Zeitlin Gallery To May 15: Watercolors, Hazel McKinley.

LOUISVILLE, KY.
River Road Gallery To May 10: Portraits of Horses, Edward L. Chase; May 11-24: Paintings, Bill Tchotkovski.

MANCHESTER, N. H.
Currier Gallery May 3-24: Watercolors, Harrison Cady and Cleveland Artists.

MEMPHIS, TENN.
Brooks Memorial Gallery To May 10: *Memphis Palette & Brush Club*.

MILWAUKEE, WISC.
Milwaukee-Downer College To May 10: Paintings, Emily Groom, Jane Philbrick.

MILLS COLLEGE, CAL.
Mills College To May 23: Chinese Pottery and Porcelain.

MINNEAPOLIS, MINN.
Institute of Arts May: Modern European Prints.

University Gallery To May 28: *Primitivist Art*.

MONTCLAIR, N. J.
Museum of Art To May 25: Cartoons, Louis Raemaekers.

NEWARK, N. J.
Newark Museum May: Animal Portraits, Past and Present.

New Jersey Gallery (Kresge Dept. Store) To May 15: 1941 Spring Show.

NEW HAVEN, CONN.
Yale Art Gallery To May 25: Four Centuries of British Plate.

NEW HOPE, PA.
Phillips Mill May 3-25: Handicrafts and Illustrations.

NORTHAMPTON, MASS.
Smith College Museum May: Work by Students.

OAKLAND, CAL.
Art Gallery To June 1: 1941 Annual of Sculpture.

OSHKOSH, WIS.
Public Museum May: Wood Carvings.

PHILADELPHIA, PA.
Art Alliance To May 11: Charles Smith, Emilen Etting, Walter N.

ACA Gallery (52W8) To May 10: M. Solotaroff.

Academy of Allied Arts (349W86) May 1-14: Ragnar Olson and Nelle Boardman.

H. V. Allison & Co. (32E57) To May 10: Drawings and Lithographs, George Bellows.

American Fine Arts Bldg. (215W57) To May 7: Society of Independent Artists Silver Jubilee.

An American Place (509 Madison) To May 24: Paintings, Arthur G. Dove.

Architectural League (115E40) To May 8: Architectural Photography (1923-31), Samuel H. Gottschalk.

Ardan Galleries (460 Park) May 5-17: Spring Festival by Desha.

Argent Galleries (42W57) To May 17: Paintings, Svetoslav Roerich.

Artists Gallery (113W13) To May 12: Paintings, John D. Graham, Earl Kerkam.

Assoc. American Artists (711 Fifth) To May 10: Paintings, Thomas Benton; May 5-24: 20th Annual, Advertising Art.

Babcock Galleries (38E57) To May 17: Work by Robert McDonald.

Barbizon-Plaza Galleries (101W58) To May 17: Crafts Stud'ts League.

Bigelow Gallery (32E57) To May 10: Paintings of Last 20 Years, Ozenfant.

Bland Gallery (45E57) May: Early American Prints and Paintings.

Bonestell Gallery (108E57) May 5-17: Portraits in Fresco, Boris Mestchersky.

Brooklyn Museum (Weekdays 10-5, Sundays, 1-6) To May 18: Index of American Design.

Buchholz Gallery (32E57) To May 17: Paintings, Max Beckmann.

Carstairs Gallery (11E57) May: Modern French Paintings.

Clay Club Gallery (4W8) To June 7: Sculptured Whimsies, Sascha Brastoff.

Contemporary Arts (38W57) To May 15: 10th Annual Retrospective; May 5-24: Paintings Julia Eckel.

Decorators Club (745 Fifth) May 7-24: American Paintings for the Home.

Downtown Gallery (43E51) To May 6: Spring Show.

Durand-Ruel Galleries (12E57) To May 15: 19th Century French Paintings.

Eggleston Galleries (161W57) To May 15: Group Show.

8th Street Gallery (39E8) To May 12: Small Paintings.

Reinsel, Herbert Barnett; To May 25: Work by Modern Sculptors.

Carlen Galleries To May 20: Work by Joseph Hirack.

Philadelphia Museum To May 11: Chrysler Collection.

Print Club To May 10: Work by Willing Howard.

PITTSBURGH, PA.
Carnegie Institute To May 26: Modern Mexican Art; Paintings, Everett Warner.

Univ. of Pittsburgh May 5-June 12: "Old Pittsburgh."

PITTSFIELD, MASS.
Berkshire Museum May: Watercolors, Herzl Rome.

PORTLAND, ORE.
Art Museum May 7-30: Paintings, Werner Philipp; Mural Sketches, Oregon Artists Congress.

PROVIDENCE, R. I.
Art Club To May 11: Six Rhode Island Artists.

R. I. School of Design May: Students Annual.

RICHMOND, VA.
Museum of Fine Arts To May 14: 8th Annual, Virginia Artists.

ROCHESTER, N. Y.
Memorial Art Gallery To June 1: Finger Lakes Show.

ROCKFORD, ILL.
Art Association May: Weavings and Antiques.

SACRAMENTO, CAL.
Crocker Art Gallery To May 30: Paintings, Veda Fero Dayton; Sacramento Craft Guild.

ST. LOUIS, MO.
City Art Museum May: Ancient Greek Coins.

ST. PAUL, MINN.
St. Paul Gallery To June 1: Student Works.

SAN FRANCISCO, CAL.
Courvoisier Gallery To May 22: Sculpture, Adaline Kent; Heliographs, Robert Caples.

Paul Elder & Co. May 12-31: Watercolors, J. Halley Cox.

Museum of Art To May 18: Pictorial at Work: Book Bindings.

SANTA BARBARA, CAL.
Faulkner Memorial Gallery May: Trends in Northern California Art.

SEATTLE, WASH.
Art Museum To June 8: Paintings, Honolulu Artists; Seattle Artists: Rinaldo Cuneo; Vera Grube.

SHREVEPORT, LA.
State Exhibit Bldg. To May 15: Southern States Art League.

SPRINGFIELD, MO.
Art Museum To May 28: Paintings from Butler Art Institute.

STATE COLLEGE, PA.
College Art Gallery To May 15: Student Work.

SYRACUSE, N. Y.
Museum of Fine Arts To June 1: N. Y. State Show, Oils and Watercolors.

TOLEDO, O.
Museum of Art To June 1: Toledo Artists and Craftsmen Annual.

TRENTON, N. J.
N. J. State Museum May 11-June 22: Paintings, James Chapin.

TULSA, OKLA.
Philbrook Art Museum To May 15: Georgia O'Keeffe Prints.

WASHINGTON, D. C.
Corcoran Gallery To May 25: Work by Rowland Lyon.

Little Gallery To May 9: Spring Exhibition.

Phillips Memorial Gallery To May 9: Decorations, Augustus Vincent Tack; May 11-June 2: Paintings, Marjorie Phillips.

Smithsonian Institution May: Etchings, Cliff Parkhurst.

WILMINGTON, N. C.
Museum of Art To May 20: Mural Sketches.

WORCESTER, MASS.
Art Museum To May 18: Worcester County Artists.

YOUNGSTOWN, O.
Butler Art Institute To May 18: Dudley S. Hawkins.

EXHIBITIONS IN NEW YORK CITY

Ferargil Galleries (63E57) To May 11: Paintings, John Folinsbee.

Findlay Galleries (69E57) To May 10: Paintings, A. Z. Krass.

460 Park Avenue Gallery May 5-24: Informal Portraits, Business and Professional Men.

French Art Galleries (51E57) May: Modern French Paintings.

Grand Central Art Galleries (15 Vanderbilt) To May 10: American Academy at Rome Cash Prize Competition; May 6-23: "Vanishing America," Contemporary American Prints.

Grand Central Art Galleries (700 Fifth) May: American Paintings.

Grolier Club (47E60) May: Etchings, Jacques Callot.

Harlow, Keppel & Co. (670 Fifth) To May 31: "London Under Bombardment" Watercolors, Captain Anthony Gross.

Harriman Gallery (63E57) May 5-31: Masterpieces by Utrillo.

Kennedy & Co. (785 Fifth) May: Originals from Disney's Fantasies.

Contemporary American Printmakers.

Knoedler & Co. (14E57) May 5-17: "Brittany" by Paul Ullman.

Kraushaar Galleries (730 Fifth) To May 8: Circus Exhibition.

John Levy Galleries (11E57) May: English Paintings.

Julien Levy Gallery (15E57) To May 20: Paintings, Salvador Dali.

Macbeth Galleries (11E57) To May 12: Moses Sayer.

Pierre Matisse (51E57) To May 15: Modern French Paintings.

Mayer Gallery (41E57) May: Contemporary Prints.

M. A. McDonald (665 Fifth) May: Wood Engravings, Winslow Homer.

Metropolitan Museum (5th at 82, Weekdays 10-5, Sundays 2-5) May: Art of New York City's Children (W.P.A.); French Prints and Illustrated Books after 1800.

Midtown Galleries (605 Madison) To May 10: Waldo Peirce.

Milch Galleries (108W57) To May 17: Watercolors, Mac Nicol.

Montross Gallery (785 Fifth) To May 10: Paintings, Helen Faick.

Morton Galleries (130W57) May: Group Show.

Museum of Modern Art (11W53, Weekdays 10-5; Sundays, 12-6) To June 8: T.V.A. Architecture & Design.

Museum of Non-Objective Painting (24E54) To May 27: Paintings, Ladislav Moholy-Nagy.

Newhouse Galleries May 5-24: Raymond P. R. Neilson, N. A.

Newton Gallery (11E57) May: 18th Century English Portraits.

N. Y. Historical Society (170 Central Park W., Weekdays, 10-5, except Mondays, Sundays, 1-5) May: "New York as the Artist Knew It."

Nierendorf Gallery (18E57) To May 10: Ozenfant; K. Se'ymann.

Number 10 Gallery (49E56) To May 10: Paintings, Francis Dixon.

Old Print Shop (150 Lexington) May: "Honest Americans."

James St. L. O'Toole (24E84) To May 12: Scoresbury Collection.

Pavzinger Gallery (54E57) To May 15: Religious Art.

Passedoit Gallery (121E57) May 5-17: Work by Amedee Ozenfant.

Perla Gallery (32E58) May 5-31: Esther Day and Mark Baum.

Pinacotheca (777 Lexington) To May 15: Paintings, Evsa Model; Enamel Jewelry, Beatrice Romano.

Raymond & Raymond (40E52) May: Primitive Paintings, Meyer Eiler.

Rehn Gallery (683 Fifth) To May 10: Work by Reginald Marsh.

Riverside Museum (310 Riverside Dr., Daily, except Mondays, 1-5) May 4-25: Paintings by Silvermine Guild.

Robert-Lee Gallery (69E57) To May 15: Horse Drawings, Tannay (1602-1674).

Schaeffer Gallery (61E57) May: Old Masters.

Schneider-Gabriel Galleries (71E57) To May 10: Paintings, W. Pach.

Schulthies Galleries (15Maiden Lane) May: Fine Paintings.

Sculptors Guild (6th at 8) May: 3rd Outdoor Sculpture Show.

Jacques Seligmann & Co. (5E57) May: C. H. Mackay Collection.

E. & A. Silberman (32E57) May: Old Master Paintings.

Society of Illustrators (12E63) To May 10: 39th Annual, Society of Illustrators.

Stern Galleries (9E57) May: Paintings and Drawings.

Vendome Galleries (23W56) To May 10: Five One-Man Shows.

Wakefield Bookshop (64E55) To May 9: Anthony Toney and Gale Forster.

Weyhe Gallery (794 Lexington) To May 24: Paintings, Fred Elias.

Whitney Museum (10WS, Daily 1-5, except Mondays) To May 29: Jerome Myers Memorial.

Wildenstein & Co. May: French Paintings.

Zborowski (460 Park) May: Modern French Paintings.

